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ABSTRACT

This bibliography is divided into three sections. Section I, Review of General Educational Development (GED) Publisher Composition Texts, reviews extensively the texts published by Cambridge, Contemporary, Scott Foresman, and Steck-Vaughn to enable the instructor to choose a primary text. The reviews tell the exact instructional sequence of the texts, their strengths and weaknesses in relation to various instructional goals, and their recommended use. GED texts are also recommended as supplements to the primary text. Addresses are provided for each publisher. Section II, Review of Non-GED Publisher Composition Texts, offers texts to enhance instruction. The annotation included with each title relates the areas of focus, strengths, and parts of the book suitable for use with students. Annotations indicate level (Pre-GED, GED, and Advanced GED) and tell where the instruction of the texts is focused--presentence, sentence, paragraph, multiparagraph, or essay. Especially helpful parts of the text are underlined, and bibliographic information is provided. Section III, Example Exercises, provides examples of the types of exercises found in the non-GED publisher texts. It is divided into two parts: prewriting/drafting and revising. Author(s), title, publisher, date, and pagination are provided for each text in the first two sections. (YLB)

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ANNOTATED BIBLIOGRAPHY
OF WRITING MATERIALS FOR USE
BY GED INSTRUCTORS IN PREPARATION FOR
THE GED WRITING SAMPLE

Dr. Merrill Glustrom

310 SPECIAL DEMONSTRATION PROJECT

YAVAPAI COLLEGE 1987

U.S. DEPARTMENT OF EDUCATION
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FOREWORD

With the GED Writing Sample portion rapidly approaching, we GED instructors are facing the uncomfortable prospect of becoming teachers of writing. With expertise in grammar, we instructors have prepared students for the English section of the GED for years. However, writing at the sentence, paragraph, and essay levels takes vastly different skills. In fact, many writing experts believe grammar not only doesn't help one to be a better writer, but, to the contrary, is a hindrance. Thus, we instructors are faced with the unsettling task of learning something new in a field in which up to now we were experts.

But teaching writing need not be onerous -- it need not be an unwelcome addition to our job. Writing offers an opportunity and a challenge. In its essence, writing is thinking and clear writing results from clear thinking; you can count on it. For years we have heard the complaint that all GED teachers do is teach for the test and do not teach the thinking skills so necessary to survive in a complex, changing society. At the same time it is understood that even if we tried to teach thinking skills, it would be frustrating because students, ever in a rush, will almost always opt for test preparation as an expedient.

The GED Writing Sample promises to change this dreary formula. There are no short-cuts to clear writing. Only by learning the basics of clear thinking will students exhibit the writing skills necessary to do well on the GED Writing Sample. Our opportunity and our challenge is to use the GED Writing Sample to teach thinking skills. So don't be afraid of becoming a teacher of writing; it has the potential to add a new and tremendously rewarding dimension to your job.

Here are some things you can do to become skilled, confident teachers of writing:

1) Understand the component skills that make for good writing and learn how to communicate this knowledge to students;

2) Know what the best books are on writing instruction and be able to use those books in the classroom or learning center;

3) Become a writer yourself -- in other words, "practice, practice, practice."

While this annotated bibliography is designed to help you with the first two goals, we suggest that if you do not achieve the third, you will not be successful. The process approach to writing is very clear on this point. "The content to be taught and the method of teaching it are, in essence, one: writing itself."

The annotated bibliography is divided into three sections, each designed to help you prepare for the GED Writing Sample. The following paragraphs explain what each section is about:

> Section I: The "Review of GED Publisher Composition Texts" differs significantly from Section II, the "Review of Non-GED Publisher Composition Texts." We know that in most cases you will want to use a GED publisher text as your primary guide. Therefore, these texts are extensively reviewed. The reviews will let you know the exact instructional sequence of the texts, their strengths and weaknesses in relation to various instructional goals, and their recommended use. You can use the review to compare texts and pick out a primary text to meet your students' needs. You will also learn which GED texts are best used as supplements to the primary text.
>
> In addition to letting you know which books are recommended for use in writing instruction, the "Review of GED Publisher Composition Texts" serves the second goal of the bibliography as well: to let you know the component skills that make for good writing. We chose materials to present and discuss in "The GED Publisher Review" not only because they were revealing about the strengths of each book, but as importantly because they revealed key components of good writing instruction. If you read each review carefully, you will discover a wealth of material on the writing process, material that can help you to become a skilled writing teacher.
>
> Section II: The "Review of Non-GED Publisher Composition Texts" is not offered as an alternative to the traditional GED publishers. Texts written with the GED Writing Sample in mind, and with the GED student as the audience, are and will continue to be the best bet. Rather, the "Review of Non-GED Publisher Composition Texts" offers ways to enhance your instruction. Here's how:
>
> 1. The annotation which is included with each title lets you know the areas of focus, the strengths, and what parts of the books might be used with your students.
> 2. The annotations are leveled as Pre-GED, GED, and Advanced-GED. Pre-GED books are best used with students who test from 6-8 grade level on assessments. GED level is for students who test from 9-12 grade level. Advanced-GED is

written at a college developmental level, and while too advanced for the average GED student, nevertheless has good material to supplement instruction or are good to use with GED students who plan to go on to college. We reviewed quite a number of writing texts that were above this level -- mainstream college texts -- but did not include them in the bibliography because they were judged to be too advanced for use with GED students.

3. The annotations tell you where the instruction of the texts is focused. The following descriptors are used:

    a) Pre-sentence -- focus on grammar, spelling and punctuation.

    b) Sentence -- focus on complete sentence versus comma splices and run-ons. Also on style -- how the sentence reads, including sentence variety and sentence combining.

    c) Paragraph -- focus on the paragraph unit: topic sentence, supporting detail, and summary sentence.

    d) Multi-paragraph -- focus on the thesis statement, support for thesis, converting support statements into topic sentences for use in support paragraphs. Drafting the introductory paragraph to tell the reader what will be covered in the paper, middle paragraphs to support the thesis, transitions, and the closing paragraph to restate the thesis statement and summarize the support for the thesis. (Example of multi-paragraph: The GED Writing Sample.)

e) Essay -- same focus as multi-paragraph but covering more sophisticated topics and support mechanisms.

By using these guides, you can tailor parts of the Non-GED publisher texts to individual student learning needs.

4. Parts of the texts we found to be especially helpful are underlined to facilitate your effort to separate the "wheat from the chaff."

5. Publishing information is given so books can be easily ordered.

While the "Review of Non-GED Publisher Composition Texts" is meant to be skimmed, you will get the most out of the "Review of GED Publisher Composition Texts " by a careful reading, not only looking for the best book or books for your students, but also by jotting down tips and methods for future use in your writing curriculum.

Section III. Example Exercises

"Example Exercises," provides you with examples of the types of exercises found in the non-GED publisher texts. The section is intended to give you an idea of what kind of writing exercises we found to be most helpful. We encourage you to order those books that provide the types of exercises you want. If you have questions about how the exercises might be incorporated into your writing curriculum, please contact the Special Demonstration Project staff. (Please do not copy the exercises for use in the classroom -- this would be a violation of the copyright laws.)

Section III is divided into two parts:

1. Prewriting/Drafting -- topic sentence, controlling idea, supporting detail, narrowing the topic, and writing as a process. Categorizing, thinking strategies, giving examples, levels of abstraction, chronological order, spatial order, writing assignments, and conferencing.

2. Revising -- fragments, comma splices, run-ons, grammar, unnecessary words, sentence combining, parallel form, transition words, conjunctions, ambiguity, repetition, direct vs. indirect quotes, fact vs. opinion, value words, and transitional expressions, best word choice, topic sentence and supporting detail clarity, unrelated ideas, and sentence order.

One other note: Writing instruction, especially as it concerns the GED Writing Sample, is rapidly changing. By the time the GED Writing Sample is upon us, there will no doubt be many new and valuable books published. Our Special Demonstration Project will continue to be a resource for you in days ahead. First, we will complete an update of the bibliography that will correspond with the introduction of the GED Writing Sample in January 1989. Second, we will serve as a clearinghouse for questions you have about writing instruction. Our number is (602) 445-7300, extension 2291. Please feel free to contact any of our staff (see list of contributors) with your writing questions and/or suggested texts for future review, and we will do what we can to help.

We would like to thank the ABE-GED programs in Arizona and the State Office of Adult Education for supporting us in completing this annotated bibliography. We have enjoyed the opportunity to contribute.

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SECTION I

REVIEW OF GED PUBLISHER COMPOSITION TEXTS

A. Cambridge
The Adult Education Company
888 Seventh Avenue
New York, New York 10106

Baum, Myra. The Cambridge Program for the GED Writing Sample. New York: Cambridge Book Company, 1986. 60 pp. ISBN 08428-9376-8.

The Cambridge Program for the GED Writing Sample is a practical "quick-and-dirty" approach to preparing students for the writing portion of the GED. It teaches to the test and does not purport to do more. The text begins with an excellent short introduction to what the GED Writing Sample is about, what skills are necessary for successful completion, how it is graded, and what the score means.

The text next gives a sample pretest followed by a detailed checklist of criteria that "with your teacher or another student ... (are to be used to) evaluate your composition." Student and teacher can then evaluate the student's strengths and weaknesses and plan an appropriate course of study.

Unit 1, "Daily Writing," is designed to get students to feel more comfortable with writing. The primary method used is the journal. The text advises:

> It's important that you set aside a regularly scheduled time to write daily, if possible, when you are preparing for the Writing Sample. One good way to do this is to keep a journal. Journal writing develops the habit of writing and makes you more comfortable with seeing your thoughts on paper. In a journal you can write whatever you want, but you must write. If you think you have nothing to write, you should write just that. Journal writing is personal writing and the audience is you.

The Cambridge Program lists the following set of instructions for keeping a journal:

1. Write every day. Date each journal writing.
2. Write for a specific amount of time. Start writing at least five minutes every day... work up to writing for 15 minutes a day.

3. Keep the journal in a separate book.
4. Write continuously for the allotted time.
5. Do not rewrite, correct, or edit.
6. Write about anything.

Unit 2 offers strategies for each of the following stages in the writing process:

1. Prewriting stage discusses brainstorming and organizing notes.
2. Writing stage emphasizes purpose and correct essay format.
3. Proofreading, revision, and rewriting stage gives guidelines for reworking one's essays.

Units 3 and 4 give students practice in GED writing assignments. A typical assignment is given on page 15:

Exercise 1

> **DIRECTIONS:** Write a composition using the information given below. Read all the information carefully before you start to write.
>
> **The situation:** Most people would love to be awarded a large sum of money. A man calling himself Mr. X ran an ad in the newspaper that said he would give away $100,000. Mr. X, a millionaire, requires each interested person to reply in writing, explaining why he or she is the right person to receive the money. You have decided to request the money.
>
> **Your task:** Write a composition of about 200 words persuading Mr. X that you are the right person for the $100,000. Give reasons that will convince him. Explain each reason.
>
> In your composition be sure to:
>
> - Keep in mind that you are persuading the millionaire that you are the right person to receive the money.
> - Give Mr. X reasons supporting your opinion that you are the right person to receive the money.
> - Explain each of your reasons fully.
> - Organize what you write.

The text ends with post-test exercises that simulate the GED Writing Sample, followed by an evaluative checklist.

Advantages:

1) The instruction provided by the text closely follows the actual GED Writing Sample;

2) The text is well-written and in simple language that is direct and to the point;

3) The section on keeping a journal is an excellent short guide to this valuable technique to help students feel comfortable with writing.

Disadvantages:

1) The text is far from inclusive. Especially lacking are instruction and exercises on revision strategies.

RECOMMENDATION:

The Cambridge program is suitable for a GED level student who needs very little preparation time before taking the GED. Ironically, the best section in the text, keeping a journal, would be wasted on this kind of student. Therefore, we recommend Units Three and/or Four for the GED-ready student, and for lower level students, the text can be used in a limited fashion to teach journal writing as a technique to help students feel comfortable with writing.

Put it in Writing. New York: Cambridge, The Adult Education Company, 1987. Three volumes: Using Words, 140 pp.; Improving Sentences, 116 pp.; Using Paragraphs, 145 pp.

This Cambridge series consists of three books which focus on writing from words to sentences to paragraphs.

Each book is well-written in simple language appealing to adults. Similarly, each book makes good use of pictures with real-life, adult themes. Also provided with the texts are activity books which include:

Using Words for Real-Life Writing
Improving Sentences for Real-Life Writing
Using Paragraphs for Real-Life Writing

Book One, Using Words, teaches four basic points of grammar in the context of four purposes in writing. Thus, the book reviews verb tense in the context of "narrative" writing, subject-verb agreement in the context of "persuasive" writing, use of adjectives and adverbs in the context of "descriptive" writing, and difficult tenses like the present perfect in the context of "informative" writing.

Book Two, Improving Sentences, focuses on various aspects of what composition instructors call "sentence combining." Covered are the correct uses of clauses, phrases, adjectives, adverbs, and compound sentences with well-thought-out practice exercises on each. Also added are writing exercises with structured prewriting to help organize students' thoughts. As in Book One, these writing exercises incorporate points of grammar into the writing to help reinforce the instruction.

Book Three, Using Paragraphs, is divided into three units that correlate with the three stages of writing: planning, writing, and revising.

In planning, students are taught to "narrow the topic;" for example, the general topic of "health" is narrowed to "How to lose 10 pounds in two weeks," and "politics" is narrowed to "Who I think will be the next President of the United States." Next, students are advised to consider "audience ... Who is going to read what you have written?" and "purpose," which is subdivided into "narrative, descriptive, informative, and persuasive writing."

In prewriting, "brainstorming" is taught as a method to generate ideas. Brainstorming is structured around the "5 W's -- who, what, when, where, and why." Once ideas are generated, the text gives students experience in weeding out irrelevant ideas -- "for an idea to be relevant, it must support your topic."

Unit 2 teaches the writing or drafting stage of composition on the paragraph level. First covered is the "topic sentence," which is generated from both the "topic" and the stated purpose of the writing. For example, if the topic is "Problems being a parent" and the purpose is "To list some of the problems of today's parents," then the topic sentence might be, "Parents today face many problems raising children."

Typically, the topic sentence becomes the first sentence in the paragraph and is followed by the "supporting sentences" which support or prove the topic sentence.

Unit 3 teaches revision strategies or how to "look again." The text provides the following checklist for revision:

IDEAS

_____ 1. Is the message/topic clear? Did you keep to the topic?

_____ 2. Did you keep your audience in mind?

_____ 3. Is your purpose consistent?

_____ 4. Have you organized your ideas into paragraphs? Does each paragraph have a main idea?

_____ 5. Did you clearly state your point of view and keep it consistent?

_____ 6. Do supporting sentences develop main ideas and support your point of view?

_____ 7. Did you provide specific details, examples, and/or experiences?

_____ 8. If you are comparing or contrasting, did you hit every possible point?

_____ 9. If you are showing cause and effect, does one thing really cause the other?

_____ 10. If you are presenting an argument, did you confuse facts and opinions?

_____ 11. Did you use transition words in your vocabulary?

USAGE AND MECHANICS

_____ 12. Did you use transition words in your vocabulary?

_____ 13. Did you indent the first word in each paragraph?

_____ 14. Did you use verb tenses correctly?

_____ 15. Do subjects and verbs agree in number?

_____ 16. Are pronoun references clear?

_____ 17. Did you correctly use adjectives and adverbs?

_____ 18. Did you use capital letters and punctuation?

_____ 19. Did you check spelling and definitions?

The remainder of the unit teaches points of logical consistency which so often hamper student writing, such as cause and effect analysis, generalizations, false relationships, and facts versus opinions.

Cambridge also provides a supplementary text titled Tips for Teachers, which is designed "for use with The Cambridge Program for the New York State GED Writing Sample," but has relevance for any GED program teaching to the writing portion of the GED. Tips for Teachers gives an excellent short summary of background information about the GED writing sample, which includes "Characteristics and Requirements for the Writing Sample Item, Holistic Scoring, and Sample Essays with Holistic Scores and Comments."

The sample essays in the guide are especially helpful. "Sample B," which appears on page 3 of the guide and is given below, is indicative of the type of material provided:

SAMPLE B (Scores 6 and 5)

> A supervised, student-oriented recreation center would be nothing but a plus to this community. It would keep kids off the streets and also enable them to simply have a good time together. If the center was run properly, property values would be sustained and undesirables kept out.
>
> The best function of the center would be keeping kids out of trouble. If kids aren't out on the streets, they are far less likely to be doing things they aren't supposed to. A good rec center might bring these kids off the street and into a supervised, enjoyable environment.
>
> Kids always seem to be able to have a good time together. If the center was created, kids would have a place to go to have fun. They wouldn't have to lie to parents about their plans, nor would parents have to be concerned with their children's whereabouts.
>
> It seems that some residents in the area are opposed to the plan - they are worried about depression of property values and also about attracting undesirables to the area. If the center is organized and supervised, its appearance will be clean. Property values should not be harmed if this is the case. With the proper supervision, the undesirables can be weeded out rejected, if the

> citizens desire. They can also possibly be helped at the center in its supervised environment. No matter which path is taken after the construction of the center, the obvious decision right now is to go ahead with the plans.
>
> COMMENT:
>
> The introduction, though not as graceful as Sample A's, establishes the point of view and the plan for the composition's development. Subsequent paragraphs abide by the plan and offer supporting arguments. The final paragraph challenges the opposition effectively -- a good strategy -- and concludes with a recommendation. The sentences and vocabulary are sophisticated.

The guide provides writing samples with the best possible score of "6 and 6" to the worst possible score of "1 and 1". The text also provides many "tips for teachers," as promised, but not anything like a comprehensive list. Examples include:

> PREWRITING
>
> Ask the class to brainstorm aloud on the topic. Encourage students to contribute good ideas they included in their pre-test compositions. Write ideas on a blackboard or sheets of a flip chart. It is important -- because it is part of good brainstorming -- to capture every idea offered. During brainstorming there is no judgment or criticism of ideas.
>
> WRITING
>
> Break the class into as many small groups as there will be paragraphs in the composition. Have each group compose a particular paragraph. This activity demonstrates that effective paragraphs can be written from good, organized notes.
>
> PROOFREADING
>
> Have the class as a group participate in proofreading. Use the guide for proofreading (exercise book, page 13). Have the class generate the ideas for revising the composition. Accept workable ideas, even if they aren't perfect. Don't be too concerned with usage and mechanics unless students raise questions.

Advantages:

1) Each book is well-written in simple language that is direct and to the point.

2) Each book makes good use of pictures with real-life, adult themes.

3) The grammar instruction is consistently incorporated into actual writing experience. Whether on the sentence, the paragraph, or the multi-paragraph level, this technique helps to minimize a major criticism of grammar instruction: that when taught out of context of actual writing, students do not carry over the skills learned into their writing.

4) The exercises used in the series are of high quality and help students improve their writing.

5) The writing assignments are well-thought-out and based on real-life experiences that students will find meaningful.

6) The Tips for Teachers guide, although far from comprehensive, provides useful ideas for activities to improve skills at various stages of the writing process.

Disadvantages:

1) The series does not explain why it focuses on particular areas of writing, and since the instruction is not comprehensive, this explanation would be helpful. Similarly, while grammar instruction is given within the context of writing assignments, students are not told the value of the instruction for their writing. For example, Book Two teaches the use of phrases and clauses without explaining why a writer might want to join phrases or clauses instead of two sentences, or vice-versa. In short, for the student who asks, "Why is this book teaching me this?", the series does not give a satisfactory answer.

2) While the writing exercises given in the Cambridge series are excellent and reinforce the main points of instruction, there are not

enough of them to help average or slower students learn the material. The Activity Books that accompany the series focus on in-context writing only (which is also very important) but do not give the additional exercises that many students need.

RECOMMENDATION

The Cambridge series is not comprehensive enough to be a stand-alone writing text. First, it does not help the student to see the instruction as having a place in his/her writing, and second, it does not give enough exercises to help average and slower students learn the material. On the other hand, the exercises provided are well-thought-out and useful for students. Therefore, we recommend that the series be used in conjunction with other writing texts.

In Your Own Words: A Writing Skills Program for Adults, Two volumes, Sentence Skills, Volume 1, 84 pp.; Paragraph Competency, Volume 2, 116 pp. Cambridge, The Adult Education Company, New York: 1987.

In Your Own Words: A Writing Skills Program for Adults consists of two volumes, the first written at the sentence level and the second at the paragraph level. Taken together, the texts represent a practical approach to preparing for the GED Writing Sample, short on writing theory and long on exercises and helpful hints.

Volume 1, Sentence Skills, gives the student exercises beginning with understanding what a sentence is and is not, continuing with editing practice to enhance sentences through increased specificity and deletion of unnecessary words, and ending with practice for understanding the importance of the topic sentence.

Chapters 1-4, titled "Forming Sentences," "Sentence Fragments," and "Run-On Sentences," contain material found in most grammar-based GED writing texts. Chapter 5, "Word Replacement," represents a departure from earlier texts and focuses on replacing general words with specific ones. For example, "Anna wore a nice sweater" is edited to read, "Anna wore a warm, colorful sweater." Similarly, "'Nobody understands me,' the boy said" is edited to read, "'Nobody understands me,' the boy complained."

Chapter 6, "Sentence Expansion," adds to simple sentences the answers to the 5 W's: who, what, where, when, and why. For example, "Maria cleaned the kitchen in her apartment yesterday afternoon because her guests left a mess there" answers the questions, who, what, when, where and why. This chapter is excellent for helping students understand the purpose of the sentence at the paragraph level.

Chapter 7, "Sentence Variation," gives students practice in "changing the position of words to make sentences more interesting." For example, "I went to the movies yesterday afternoon" can be rewritten to read, "Yesterday afternoon, I went to the movies." Similarly, "We should take umbrellas because it's raining" can be rewritten to read, "Because it's raining, we should take umbrellas."

Chapter 8, "Sentence Combining," makes two or more related sentences into one sentence by choosing the necessary elements from the original sentences. For example, "John bought a car. The car is an old blue Ford," can be combined to read, "John bought an old blue Ford." Sentence combining, probably the most popular of the non-grammar-based exercises in writing classes, is taught at its most basic level in the Sentence Skills text.

In Chapter 9, "Sentence Reduction," all excess words are removed from a sentence. Thus, "My sister, Sue, she's in the kitchen cooking dinner in the kitchen" is reduced to read, "My sister, Sue, is in the kitchen cooking dinner." In addition to faulty grammar, the typical mistake that identifies beginning writing is the continual use of unnecessary words. As with other chapters, "Sentence Reduction" approaches the problem at the most basic level.

The text concludes with a cursory introduction to the topic sentence, "the idea that the paragraph develops." Lastly, the text begins and ends with pre and post-tests which assess student skills in the topics covered.

Volume 2, "Paragraph Competency," picks up where Volume 1 leaves off -- with the topic sentence. Chapter 1, "The Paragraph," expands this concept to include "supporting detail." The text uses the analogy of an equation where "Paragraph = Topic + Related Detail Sentences." For example, a typical paragraph on success, can be structured as follows:

Topic: Ideas About Success

Topic Sentence:	People have different ideas about what success means.
Detail Sentence #1:	Some people think success means having lots of money.
Detail Sentence #2:	Others think that a powerful job guarantees success.
Detail Sentence #3:	To many, success is just coping each day.
Detail Sentence #4:	There is no one definition of success that fits everyone.

The remainder of Volume 2 teaches about the four basic types of paragraphs, defined as:

1.	Narrative	-- to tell a story
2.	Descriptive	-- to present a "word picture" of a person, place, or thing
3.	Expository	-- to explain information
4.	Persuasive	-- to convince others about the writer's opinion

Like the first volume, Volume 2 includes a pre- and post-test to assess student skills on the topics covered.

Advantages:

1) The texts are practical with exercises designed to improve student skills in specific writing areas.

2) The texts cover the various parts of writing at a basic level and, therefore, are not likely to lose students or take much teacher input to get students started.

3) Chapters 5 through 9 in Sentence Skills are an excellent introduction to revision strategies at the sentence level.

Disadvantages:

1) The texts are not inclusive, but rather provide a cursory introduction to selected aspects of composition.

2) While the texts are an excellent introduction to the writing skills necessary for completing the GED writing sample, the instruction is not directly related to the GED Writing Sample as, for example, are the Contemporary, Steck-Vaughn, and the Cambridge Put It In Writing series.

3) The discussion on the "topic sentence," arguably the most important aspect of the organization of writing, is not treated in enough depth to be helpful to the student, and thus would take considerable instructor supplement.

4) The texts give no prewriting instruction.

RECOMMENDATION

Like the Cambridge Put it in Writing series, In Your Own Words is not comprehensive enough to be a stand-alone writing text. First, it is not written directly for the GED writing sample, and second, it does not adequately cover some of the most basic aspects of writing, including prewriting and the topic sentence. On the other hand, the exercises provided are well-thought-out and quite useful for students. Therefore, we recommend this part of the series to be used as a supplement to the more complete GED writing texts. Volume 1 is excellent as an introduction to revision at the sentence level.

B. Contemporary Books, Incorporated
180 North Michigan Avenue
Chicago, Illinois 60601

Evans, Karin, Project Editor, and Joan Conover, Videotape Series Producer. Contemporary's GED Staff Development Videotape Series: The Writing Program Viewer's Guide; The Process of Writing-What Works for Teachers and Students; The GED Writing Sample-How to Prepare for the Test. New York, New York: Contemporary Books, Incorporated, 1987, 99 pp. ISBN 0-8092-4933-2. Viewer's Guide, $5.95. Two 35-minute, 1/2 inch color videocassettes, $325.00.

The first videotape, The Process of Writing, is geared toward the process approach to writing and emphasizes the teacher as a writer who shares with his/her students. The model used includes four stages: 1) Pre-writing -- gathering and organizing material; 2) Drafting; 3) Revision in two parts -- a) rewriting to make meanings clear, and b) copy editing and proofreading; and 4) Sharing and publishing.

Some specific examples and suggestions are made for the teacher to help him/her in the classroom setting and on a one-to-one conference basis. For example, one warm-up activity included and which should be used during the first week of class in order to get students and teacher to share and start interactive relationships is interviewing one another. Questions such as "What is your most significant accomplishment?" and "What have been other people's effects on you in your life?" are used in the interview and then the interviewer writes a short biography of the interviewee and shares it with the rest of the class. The teacher actively participates with the students. The emphasis is placed on developing close interactive relationships between teacher and students. Another activity is non-stop writing (free writing) for five to ten minutes at the beginning of class to promote fluency and a relaxed atmosphere for writing.

During the drafting segment of writing, the text stresses content, meaning, clarity and detail. It suggests one-on-one conferencing and offers guides to help instructors and peer editors use positive remarks and minor constructive criticisms.

The revision segment stresses conferencing to clarify meanings expressed through student writing. One helpful suggestion is the 5" x 8" index card on which the instructor writes a sentence from the student's essay which may not be clear. The instructor then asks the student to rewrite that particular sentence in several different ways in order to play with the language and meaning until the student is satisfied with what he/she has written. Another suggestion is that of using peers as editors; the video includes instructions to train peers to know what to look for in a paper and how to be positive in their responses.

The video treats grammar somewhat separately, to be taught through the use of each student's writing in its own context. Students should be given specific strategies to help them in their own grammatical improvement and should be encouraged to practice those strategies in their writing. Not every error should be corrected. Students should be encouraged to find their own solutions, and the video suggests ways instructors can incorporate such strategies into their curricula.

The second videotape, The GED Writing Sample, helps students and teachers understand the focus of the GED Essay and stresses the point that the essay is regarded and scored as a "first draft" and not a final revision.

The presentation is divided into three parts: examining the test itself, discussing scored essays, and learning test-taking strategies. Direct references are made to the Viewer's Guide and explanations/handouts found therein.

In examining the test itself, the following suggestions are made:

1. Read all of the information accompanying the question;
2. Plan your answer carefully before you write;
3. Use the blank pages of the test booklet or scratch paper to make any notes;
4. Write your answer on the separate answer sheet;
5. Read carefully what you have written and make any changes that will improve your writing;

6. Check your paragraphing, sentence structure, spelling, punctuation, capitalization, and usage, and make any necessary corrections.

The next step is to actually plan, write, and revise the essay for the test. The instructor and class decide that "good writing" should include a statement supported by solid reasons and a conclusion or summary of the main points expressed in the essay.

The videotape also gives information about the holistic scoring process and how it is used to rate the GED essays. The explanation follows the same format as the scoring guide published by the GED committee. Students in the presentation review actual papers which have already been scored to see if the students themselves can identify what score each essay might have received. Then the instructor further discusses the rationale behind each of the actual scores and what additional information the students needed to look for in their own evaluations of the essays.

The next part of the video presentation deals with some of the quick ways a writer can get into his subject since the essay portion of the GED is only 45 minutes long. For instance, it suggests that the student underline and/or rewrite the question, then decide upon his point of view. (A worksheet for practicing stating a point of view is included in the Viewer's Guide.) Another quick-idea strategy, fields of inquiry, is also suggested. This strategy basically gets the writer to look at the question in categories, by word association, or from different perspectives. The writer should ask himself,

> "Can I write about the economic
> [or] social
> [or] mental
> [or] physical
> [or] political
> [or] ethical aspects of this topic?"

Once a choice has been made, reasons must be developed and organized. Again, there is a worksheet in the Viewer's Guide entitled "Making Sure Your Reasons Are Good Ones." The student's opinion statement needs several examples or supports to give his/her argument strength.

Taking a few minutes for proofreading is strongly advised. Some suggestions for proofreading include reading the essay backwards to look for spelling errors and looking for the specific problems which have occurred previously in the student's writing.

Overall, the suggestion is made to spend 5-10 minutes planning the essay, 30 minutes writing the essay, and 5-10 minutes proofreading the essay. Students should take a watch of their own so they can keep track of the time they are spending on the test.

* * *

The Viewer's Guide which accompanies the videotapes is an excellent condensed resource text. Although the guide has primarily been written to follow the two videotapes, it not only covers all the material in the videotapes but also provides additional information, suggestions, and examples. Included in the guide are:

> Guides and materials for teachers and students;
>
> Guides and materials for in-service workshops;
>
> Suggestions for further reading;
>
> Ideas for warm-ups, prewriting, organizing, drafting, revising, proofreading, sharing and publication, writing across the curriculum, learning logs, managing a writing classroom, the GED writing sample, and holistic scoring.

In conclusion, the pair of videocassettes would be excellent for staff development but are quite expensive. The suggestion might be made to centrally house a set of videos which could be used by several programs for workshops or presentations, so several programs could share in the cost. Further, the Viewer's Guide would be inexpensive enough for every instructor to have a copy, and the guide in and of itself is well worth having as a teacher resource. This Viewer's Guide is very useful and may be purchased separately from the entire series, and it is highly recommended as a reference and resource text.

Advantages:

1) The instruction provided by the videotapes and Viewer's Guide closely follow the GED Writing Sample.

2) The Viewer's Guide is well-written in simple language that is direct and to the point.

3) The instruction at all levels of writing is practical and comprehensive enough for GED preparation.

4) The Viewer's Guide can be purchased separately and is an excellent resource.

5) Good for staff development purposes.

6) Are valuable audio/visual presentations.

Disadvantages:

1) The videocassettes are cost prohibitive for most programs.

RECOMMENDATION

The Contemporary series is an excellent writing instruction system that is ideal for preparing students for the GED Writing Sample. Since the videocassettes are cost-prohibitive for most GED programs, we recommend that they be housed in central locations and loaned out to districts for staff development purposes. The accompanying Viewer's Guide, however, is affordable by all, and there is no reason not to have this excellent text in use by teachers who are preparing students to take the GED Writing Test.

Frechette, Ellen Carley, Editor, and Karin Evans, Project Editor. Contemporary's The Write Stuff. Chicago, Illinois: Contemporary Books, Inc., 1985.

1) Instructor's Guide: Teaching the Writing Process. 56 pp. ISBN 0-8092-5098-5. $3.95.

2) Shea, Gail. Shaping Sentences. 185 pp. ISBN 0-8092-5205-8. $3.95.

3) Jones, Lois B. and Jane L. Evanson. Putting It In Paragraphs. 124 pp. ISBN 0-8092-5212-0. $3.95.

4) Jones, Lois B. and Jane L. Evanson. Writing For a Purpose. 170 pp. ISBN 0-8092-5453-0. $3.95.

5) Test and Essay Writing. 89 pp. ISBN 0-8092-5100-0. $2.50.

6) Life Skills Writing. 91 pp. ISBN 0-8092-5099-3. $2.50

The Write Stuff, like other Contemporary contributions to the teaching of writing, is a practical and comprehensive treatment of the subject matter and is ideal for use in a GED program. The teacher of writing should make sure to first read the Instructor's Guide which provides an excellent overview of the series. The basic tenets of the series, clearly expressed in the Instructor's Guide, are:

1. Writing is communication -- "When we teach people to write, we teach them to communicate as effectively as possible. Yes, spelling is important. But proper spelling and other conventions of English are important only within a context of well-written and thought-out prose."

2. Writing has a purpose -- "Adults have an endless variety of writing needs, and we should use these needs to our advantage in teaching writing. Instead of asking a class to write a paper describing the classroom, find out what students want or need to write about to communicate."

3. Writing as a process -- The three basic steps in the writing process are:
   22
   a. Prewriting -- This step is made up of the gathering of ideas. Whether it be research, investigation, brainstorming for thoughts and words, this step gets the writer deeply involved in his/her topic.
   b. Writing -- This is the stage where sentences and paragraphs are built around ideas.
   c. Revising -- This last step represents the writer's refinement of his/her work.

With the aforementioned goals in mind, the Instructor's Guide gives a series of tips for the writing instructor. Included are the following:

1. Writing tasks must be interesting and meaningful to the student.

2. Be reasonable about the type, length, and frequency of writing tasks.

3. When going over a paper, don't comment on every error that appears. Try to make only a couple of suggestions for improvement and then let the student revise the piece.
4. Make positive comments and suggestions on student papers.

5. Let students correct their own writing.

6. Encourage notebook and journal writing by all students.

7. Brainstorm in class using the blackboard.

8. Use class leaders.

9. Monitor student work on a regular basis.

10. Conduct regular staff development sessions. No curriculum, including the Write Stuff can supplant the experience of the teacher in the field. Remember that you will be a more effective writing teacher if you write yourself.

11. Emphasize the importance of reading.

The Write Stuff series begins with Shaping Sentences. Chapter 1, "Introducing Sentences," has three instructional goals: a) to form simple sentences in real-life situations; b) to see how different types of sentences are used for special purposes; and c) to learn how to write basic action sentences.

Chapter 1 gives students practice in turning oral communication into writing. For example, students are given the following exercise:

> You are in the dentist's chair. The dentist has just given you a shot of Novocain. She asks you how your mouth feels.
>
> What would you say?
>
> ____
>
> Your main purpose was to
>
> ____

Chapter 1 then uses this real-life situation to teach grammar by asking the student to rewrite the statement, "The dentist gave me a shot of Novocain," into first a "question," and, second, a "command."

In Chapter 2, Shaping Sentences focuses on helping students describe things by putting more detail in their writing. Presented are paragraphs with good detail and ones without, so the student can understand the differences in how each impacts on the reader. For example, "The church stood in the courtyard" is compared to "The old adobe church stood in the dusty courtyard."

Chapters 1 and 2 exemplify the approach of the text; that is, the material covered is basic, relevant, and comprehensive. Grammar is presented as a natural way of shaping effective sentences, not as a set of disconnected rules. Its three sections -- inventing, framing, and repairing -- are actually prewriting, drafting, and revision at the sentence level. Finally, the writing exercises directly involve the student from the beginning.

Putting It In Paragraphs advances from the sentence to the paragraph level, a typical progression in writing texts. Where Shaping Sentences is written at reading levels 5 through 7, Putting It In Paragraphs is written at reading levels 7 through 9. The text teaches adult students to combine sentences into paragraphs and introduces organization and logical reasoning as criteria for effective writing. Chapter checklists are provided for paragraphing skills and ask questions like:

> Do the topic sentence and the supporting details meet these guidelines?
>
> A topic sentence
>
> - focuses topic
> - expresses main ideas
> - gives paragraph unity
> - is a complete sentence
>
> Supporting sentences
>
> - develop, explain, describe or prove topic sentence
> - are relevant to topic sentence
> - are complete sentences

Test and Essay Writing takes the student one step further by focusing on the four types of expository writing:

Narrative -	simply telling someone what happened or telling a story. An example of narrative writing is a newspaper story, and one excellent exercise in the text is to present students with the facts and ask them to produce a newspaper story.
Persuasive -	Giving reasons that support an opinion is the important characteristic of persuasive writing. Thus, students are first given practice in stating

their opinions: Should men and women be forced to retire at age 65? And then students are given practice supporting their opinions: Choose one of the topics from exercise 3 and write a persuasive piece defending your position. Be sure to give good reasons to make the reader agree with stated opinion. An example of narrative writing is a newspaper editorial, and one excellent exercise in the text is to present students with a set of topics and ask them to practice "writing a letter to the editor."

Descriptive - Students describe a scene that comes alive again as they tell about it. In addition to advice given to "be specific," an excellent way used to teach descriptive writing is by comparison and contrast.

Informative - We inform people when we tell them the facts about something. The writer provides knowledge about a topic or makes something easier to understand by explaining it. Unlike persuasive writing, informative writing does not include the writer's opinions. Informative writing sticks to the facts. A simple and helpful exercise to teach informative writing is giving directions, and a more complicated exercise is to write instructions -- "How does one set a digital watch?"

Test and Essay Writing concludes with a section that specifically concerns how to take the GED Writing Sample. Included are material on reading the question carefully, getting organized, giving specific examples, writing from notes, revising, and editing.

Writing For a Purpose focuses on the multi-paragraph level of writing. Included are chapters on the four types of writing--narration, description, information, and persuasion--but also includes chapters on outlining, writing a rough draft, revising, and editing.

The text divides the multi-paragraph composition into three parts:

Introductory Paragraph -- introduces topic and sets stage for what will follow

Body Paragraphs -- develop, explain, describe, prove what was presented in introduction

Concluding Paragraph -- rewords introduction and summarizes body; gives piece a finished feeling

In the chapter on revision, the text outlines four basic principles of clear writing that should be checked for:

1. Unity -- Does everything fit together to create one single idea or effect? The following paragraph is presented as an example of a violation of the principle of unity:

> Eye contact, just one aspect of body language, plays a big role in communication. Because of its powerful influence, there are different rules for eye contact in every place and situation. Observing the rules makes communication more comfortable. The important thing to know is how long to make eye contact.
>
> For example, in an elevator, most of us look at everything except the eyes of other people. Because of the closeness, the contact is just too intense. On a bus you can look at others longer. At a party, when you're socializing, eye contact tends to last longer. And you may have noticed that in an auditorium the speaker can hold the eyes of the audience as long as he or she wants.

> A strong handshake is also important. It expresses your genuine interest in another person. A weak handshake indicates disinterest or even rejection. A painful handshake indicates a desire to dominate.
>
> Don't look at someone long enough to make him feel uncomfortable. You can cause embarrassment or anger if you stare too long. On the other hand, a friendly wink or glance might be just the thing to get your message across. Whether you're feeling friendly, shy, angry, or sexy, your eyes can say it for you.

The text comments: "The third paragraph about handshakes deals with an aspect of body language. However, the main idea for the piece, the idea given in the introduction (thesis statement -- first sentence) and developed in the body paragraphs, is eye contact."

2. Order -- Are the ideas arranged in the most effective order for your audience and purpose? The following paragraph is presented as an example of a violation of the principle of order:

> I believe that my experience as a telephone customer service clerk indicates that I am both pleasant and capable of doing the job.
>
> My position as clerk with Sears customer service taught me the importance of good customer relations and attention to detail. I was responsible for over one hundred accounts, and I handled them professionally and efficiently. I hope you will look over my resume and call to set up an interview.
>
> Therefore, I am writing in response to the ad labeled MBR 290 in last Sunday's Herald. The position was titled "Telephone Liaison."

The text comments: "Switching the placement of the first and last paragraphs, and taking out the transition 'therefore,' will revise the piece so that it has correct order."

3. Emphasis -- Is the main idea or thesis given proper emphasis in the paper? For example, consider the following paper:

> I'll tell you why I've decided to take the nursing job at the hospital rather than at the clinic. My main reason is that the hospital offers more chance for advancement. Besides, it offers better pay and good medical benefits.
>
> The hours are shorter too. Instead of a regular forty-hour week, I'd be working just thirty hours. The clinic job would be from eight to five, five days a week. My hospital schedule will be just three ten-hour shifts: two days on, followed by a day off, then a night shift followed by four days off. That'll hardly seem like working at all. And there are even three weeks of vacation a year rather than two.

The text comments: "The second states, 'My main reason is that the hospital offers more chance for advancement,' but that isn't really what stands out because most of the piece deals with differences in working time between two jobs."

4. Completeness -- Do the paragraphs contain enough information to make the main idea, or thesis statement, clear? "Remember to be effective the body must adequately develop, explain, illustrate, or prove the main idea." For example, the following paragraph is given as an example of incompleteness in a composition with the purpose of persuading the reader to support a curfew in the community:

   "The police department can only do so much. This is our problem, and we must take care of it ourselves. The only way to stop this violence is to impose a curfew."

   The paragraph after being revised for completeness, reads:

   "The seven o'clock curfew is the only way to solve our problem. In this way, we will know that law-abiding youth are in their homes and that those who aren't in the home should be dealt with severely. How else can we isolate the good from the bad?"

As the text comments: "You may not agree with this person's point of view, but she did a much better job of persuading than the first one did."

The text concludes with two chapters on editing at the sentence and word level, the material of which is covered by other texts in this review. However, the text does not include a section that directly ties writing to the GED Writing Sample.

Life Skills Writing is designed for those not ready for the GED, or as a more practical alternative to the GED-oriented texts. On the whole, the text focuses at the pre-GED level.

Chapter 1 includes practice in completing forms (checks, deposit slips, W-4's, and income taxes). Chapter 2 gives practice in writing simple instructions, directions, and messages. Chapter 3 continues with announcements, notes, and letters. Chapter 4 helps the student with letters to help "get your money's worth" -- "Choose a situation in your own life you would like to write a complaint letter about. Perhaps you would like your landlord to fix something in your apartment. Maybe something you bought recently fell apart the first time you used it. In the space below brainstorm at least five possible details you could include in your letter." Chapter 5 deals with writing to get information and/or advice -- "Think of an educational program you might want to register for, such as a GED, community college, or vocational program. Brainstorm details for a letter you would write to get information about the program and the procedure for application and registration." Chapter 6 works on writing to persuade, chapter 7 covers job applications and letters. Chapter 8 addresses communication at work. "Bill took notes at the bookkeeping department's meeting. Using his notes -- given on page 78 --write minutes for the meeting. In your minutes, include only important information or points of discussion that people need to remember. Write a rough draft in space provided. Then write your final version on a separate sheet of paper." Finally, Chapter 9 provides instruction in choosing key words for short messages (telegram, classified ads, etc.)

Advantages:

1) The instruction provided in Chapter 6 of Test and Essay Writing closely follows the GED Writing Sample.

2) The Write Stuff series is well-written in simple language that is direct and to the point.

3) The instruction at all levels of writing is practical and comprehensive enough for GED preparation.

4) The series provides not only an approach to preparing for the GED Writing Sample, but serves as an introduction to the entire subject of composition as well.

5) The Instructor's Guide gives an excellent short introduction to the teaching of writing.

6) Life Skills Writing is an excellent pre-GED writing text filled with practical and meaningful exercises which help students to both improve their writing and see its value as well.

7) Writing for a Purpose gives excellent descriptions of the basic principles of revision at the multi-paragraph level, a focus not matched by other GED composition books.

Disadvantages:

1) With a goal of not only teaching for the test but also covering the entire spectrum of writing instruction, the Write Stuff series tries for too much. With the exception of Life Skills Writing, insufficient attention is given to each aspect of the writing process and many important essentials are not included.

RECOMMENDATION

The Write Stuff, despite its weaknesses, is the most comprehensive of the GED writing texts. If a program is interested in a writing class as opposed to simply "teaching for the test," the Write Stuff might be the best bet. However, for a really high quality, comprehensive course, we recommend the series be supplemented with other texts (see reviews in this bibliography for ideas).

C. Scott, Foresman and Company
Lifelong Learning Division
1900 East Lake Avenue
Glenview, Illinois 60025
1-800-323-5482

Thompson, Carole, Mary Brown, and Linda Barnes. Springboard for Passing the GED Writing Skills Test. Glenview, Illinois: Scott, Foresman and Company, 1987. 284 pp. ISBN 0-673-24319-2.

The Writing Skills Test, designed to help students improve their writing skills and prepare for the GED Writing Sample, is divided into three sections: "Writing Sentences," "Writing Essays," and "Editing Your Work."

The text begins with a writing skills assessment, the first half of which is very similar to editions of the Scott, Foresman series that predates the introduction of the GED Writing Sample. The second half of the assessment, however, adds an essay question that simulates the GED Writing Sample. The following checklist, given to score the essay, is helpful in understanding the criteria used for judging writing.

Essay Scoring Checklist

To the Scorer: Preview this entire checklist before you read and score the essay:

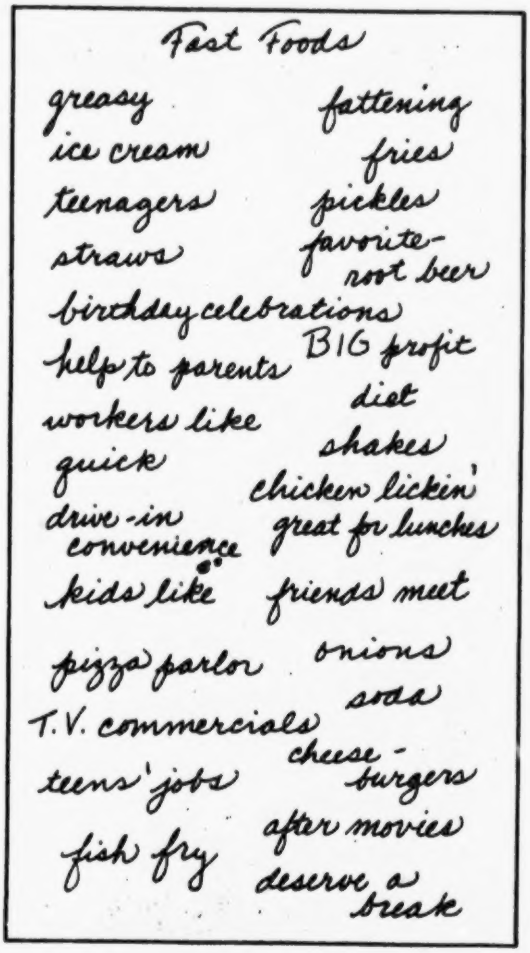
Read the essay topic. Next, read the essay written on that topic quickly. Take no more than two minutes. Try to achieve an overall impression of the writing. Then put the essay aside and, without referring back to it, rate it using the following criteria:

	Satisfactory	Needs Works
Message -- the presence of a clear, controlling idea	☐	☐
Details -- the use of examples and specific details to support the message	☐	☐
Organization -- a logical presentation of ideas	☐	☐
Expression -- the clear, precise use of language to convey the message	☐	☐
Sentence Structure -- the use of complete sentences that avoid a repetitive, singsong rhythm	☐	☐
Mechanics and Usage -- knowledge of the conventions of standard English (grammar, punctuation, and so on)	☐	☐

The first section of the text, "Writing Sentences," includes lessons on the complete sentence, descriptive details, complex subjects and verbs, unequal ideas, phrases to give more information, run-on sentences and comma splices. For each of the subjects covered, practice exercises are provided.

The second section, "Writing Essays," helps students understand, and obtain practice in, the stages of writing at the paragraph and multi-paragraph levels. Contained within are excellent materials on the prewriting and drafting stages of writing. Included in the prewriting stage are excellent introductions to the following prewriting techniques:

> Brainstorming -- "You put the topic you are going to write about at the top of a sheet of paper. Then, for a certain amount of time, you jot down on that paper every idea that comes into your mind about the topic." Here's an example:



Fast Foods

greasy fattening
ice cream fries
teenagers pickles
straws favorite-root beer
birthday celebrations
help to parents BIG profit
workers like diet
quick shakes
chicken lickin'
drive-in convenience great for lunches
kids like friends meet
pizza parlor onions
soda
T.V. commercials
teens' jobs cheese-burgers
fish fry after movies
deserve a break

Asking Questions -- "Sometimes you can come up with ideas about a topic by pretending you are talking with a friend about that topic: Imagine the questions he or she might ask you .... The five 'w' and an 'h' questions -- who, what, when, where, why, and how are good ones to ask." The prewriting technique of "asking questions" produced the following dialogue concerning the topic of "clothes and fashions."

Try It Yourself

Suppose you are asked to write about clothes and fashion. Here are some questions that could be asked about that topic. How would you answer them?

Friend: **Who** is most concerned about clothes and fashion?

You:

Friend: **What** kinds of clothes are there?

You:

Friend: **When** are people most concerned with the way they are dressed?

You:

Friend: **Where**, if any place, are people unconcerned about the way they are dressed?

You:

Friend: **Why** are many people concerned with fashion?

You:

Friend: **How** do a person's clothes reflect his or her personality?

You:

Did your answers to the questions give you ideas about the topic of clothes? Perhaps you thought that businesspeople are most concerned about the way they dress. Or perhaps you answered that a person's clothes reveal how much he or she values appearances. As long as you came up with ideas, the question-and-answer session was successful.

Selecting -- "Once you have come up with a list of all the ideas you have thought of through brainstorming or questioning ... pick out the ideas you think you can use and cross out the ones that don't seem to fit." The best ways to accomplish this goal is to organize your ideas in one of the following ways:

Outlining -- A plan for an essay that shows the groups of ideas that will be written about.

Mapping -- A diagram of the grouping of ideas for an essay.

Both outlining and mapping are based on the principle that writing should move from the general to the specific, from the main idea to the supporting detail. The transition from prewriting, which identifies main ideas and supporting detail, to the drafting of paragraphs is covered in lessons 12 through 15 in the text.

The first step in the drafting stage of writing is to convert the category topic into the topic sentence. "When you have a group of ideas headed by one general idea, you want to state that general idea in a sentence. That sentence will be the topic sentence in your paragraph. It will also indicate your attitude toward, opinion of, or reaction to, the general idea." For example, in prewriting the following outline was generated:

1. Buying a car

   a. Determine your price range
   b. Decide on features -- color, make, number of doors
   c. Consider the availability of parts and service
   d. Arrange for financing

The category topic for the outline is "buying a car" which could be converted into the following topic sentence: "Buying a car is not a simple one-step act." "Buying a car" is the category topic restated, and "not a simple one-step act" is the writer's opinion about the topic which he will prove by using the supporting detail contained in his outline.

In moving to the essay level, topic sentences for each paragraph are sequenced to support the controlling idea. Included in the essay are the beginning paragraph which states the controlling idea, the middle paragraphs (number depends on how many it takes to support the controlling idea) and the ending paragraph which restates the controlling idea and "sums up or adds a final note for thought."

The text gives excellent exercises designed to help students understand the importance of the beginning, middle, and ending paragraphs in an essay. Especially important in drafting are transitions which are "used to signal your reader that you are moving from one idea to another," and the techniques used to relate ideas within an essay including "time order, order of importance, cause and effect, or comparison and contrast."

The revision stage of writing is covered in lessons 16 through 23 of the text. Topics include "Choosing Your Words," and "Checking Your Organization and Grammar." The text ends with two post-tests (parallel to the pre-test) which assess student writing competence. Finally, there is an appendix, titled "Style Guide"--a brief reference guide for common grammar questions.

Advantages:

1) The Writing Skills Test is a comprehensive approach to writing instruction excellent for GED level students.

2) The organization of the text is conducive to the acquisition of writing skills.

3) The lessons on drafting are the best reviewed.

4) The instruction provided by the text closely follows the actual GED Writing Sample.

Disadvantages:

1) The format of the text is not especially attractive -- reminds one of the way GED books used to be packaged.

2) Lesson 16, "Choosing Your Words" and Lesson 17, "Revising" would be better placed in a separate section than the one titled "Writing Essays" as they are more in the revision/editing stage of writing than drafting.

RECOMMENDATION

The Writing Skills Test is an excellent text for the GED level student. For those who want a single text approach, its comprehensiveness and sound organization make this text a good bet. For students who are not at the GED level, the text is too advanced. Finally, as with any comprehensive text, there are weaknesses because of the wide range and depth of the subject. Therefore, we recommend that the text be supplemetned with additional texts, especially those concerning the revision and editing stages of writing.

Carney, Charmain, Editor. Teaching Adults to Write (to avoid confusion, the title has recently been changed to Teaching Adults to Write Essays: A Brief Guide for the Teacher of Writing). Glenview, Illinois: Scott, Foresman and Company, Lifelong Learning Division, 1985. 44 pp. ISBN unk.

Teaching Adults to Write Essays is a staff development book for teachers of writing. (The word "essays" was added to the title because the pictures of pen-in-hand with examples of handwriting coupled with the title imply a handwriting text and not a composition text.)

The Guide uses a process approach to teaching writing, which is closely tied to process of thinking. The conventions of English -- grammar, usage, mechanics -- are taught, but as a group of subskills to be mastered, not as the ultimate learning objective. The three stages of prewriting, writing, and revising are discussed within the process approach. "In the process approach to writing, the content to be taught and the method of teaching it are, in essence, one: writing itself."

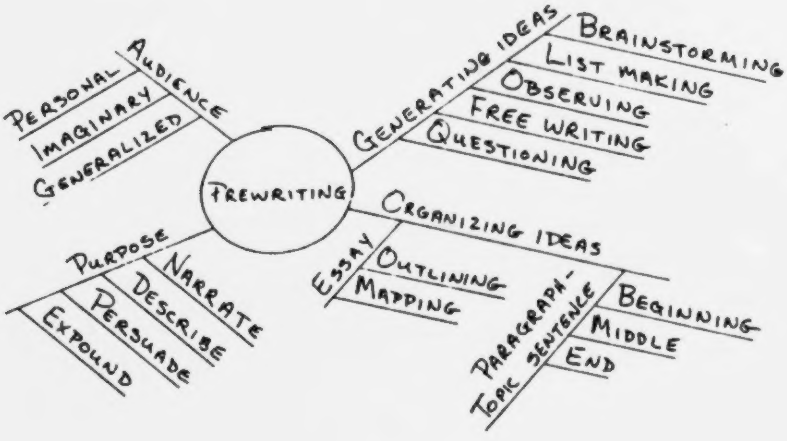
The Guide begins at the sentence level: "At the core of writing is the sentence, the 'complete thought.'" Below are examples of the exercises given to help students understand writing at the sentence level:

> Sentence Completion -- "If I were an animal, I'd like to be a ____________ because ________________."
>
> Sentence Generation -- "How would you define yourself in two or three sentences?"
>
> Sentence Combining -- "A good diet is needed to maintain health." + "Exercise is needed, too." = "A good diet and exercise are needed to maintain health."
>
> Sentence Expansion -- "When you give sentence expansion exercises, you ask students to add details to simple sentences -- discrete adjectives and adverbs, phrases, appositives, even whole clauses."

After a brief introduction to writing at the sentence level, the Guide moves on to teaching paragraph and essay writing. In the prewriting stage, the Guide introduces brainstorming -- "Have your students call out as many ideas as they can about a given topic and jot them all down on the board, no matter how unrelated some may seem." A second prewriting activity discussed is free writing -- "putting pen to paper and not letting it stop until a certain preset time, usually ten or fifteen minutes, has elapsed." A third is questioning -- for example:

> What's the best age to be? I'm 30 now, and it's much better than being a teenager. Why? Because I've had more time to do things, to experience the world. What's so important about doing things? That's what life is about -- doing exciting and interesting things. So, all your experiences have been good and exciting? No, I've had some bad ones, too, but they're just as important for helping me experience life. How can a bad experience help you?...

A fourth method is mapping through which "the topic is written in the middle of the paper and circled; from there key subordinate ideas branch out from the details. For example, if this section on prewriting were mapped, it would look like this:


PREWRITING
AUDIENCE
PERSONAL
IMAGINARY
GENERALIZED
GENERATING IDEAS
BRAINSTORMING
LIST MAKING
OBSERVING
FREE WRITING
QUESTIONING
ORGANIZING IDEAS
ESSAY
OUTLINING
MAPPING
PARAGRAPH-
TOPIC SENTENCE
BEGINNING
MIDDLE
END
PURPOSE
NARRATE
DESCRIBE
PERSUADE
EXPOUND

The Guide goes on to give short introductions to drafting at the paragraph and essay levels and revision, including tips on peer and teacher evaluations. Finally, the Guide introduces the holistic scoring method of the GED Writing Sample and gives sample essays and their scores according to the GED Essay Scoring Guide.

Although the process approach forms the basis of this overview text, the three stages of prewriting, writing, and revising are primarily discussed for teaching methods. Topics covered in this booklet include how to adapt the book to the specific needs of the instructor, information about adult students and adult education teachers, and alleviating writing anxiety. Methods and ideas for teaching sentence, paragraph, and essay skills are given as previously discussed, and additional, more specific information is given for prewriting (purpose and audience, generating ideas, organizing ideas), drafting (paragraph and essay writing), revising, and outside evaluation (peer evaluation, teacher criticism, holistic scoring). This booklet tends to be quite general (an overview) in form and assumes that the teacher already knows quite a bit about the writing process and knows what other resources to use. The sections of the booklet devoted to "Setting Up a Teaching Plan," holistic scoring, ideas for classroom and writing activities, and writing across the curriculum are particularly helpful. Includes an index and a good bibliography.

Advantages:

1) A good mini-guide for the GED writing instructor.

2) Good indexing, good suplemental bibliography, and serves as a good mini-guide for the instructor.

Disadvantages:

1) The guide is not comprehensive enough to make a GED instructor who has taught GED grammar feel comfortable with a role expansion into the GED Writing Sample.

2) Too general for the inexperienced instructor.

RECOMMENDATION

Teaching Adults to Write Essays is not comprehensive enough to serve as a primary staff development tool for preparing teachers to teach writing. However, it would prove helpful as a supplement to more comprehensive staff development composition texts.

D. Steck-Vaughn Company
PO Box 2028
Austin, Texas 78768

Beers, James and Thomas Gill. *GED Writing Sample*. Steck-Vaughn, 1987. 128 pp. ISBN 0-8114-1846-4.

GED Writing Sample is a text designed to help students prepare for the writing portion of the GED test. The text is practical, non-theoretical, and deals *only* with the GED Writing Sample. The first paragraph of instruction gives the student a typical GED Writing Sample assignment and teaches how to interpret the assignment.

The GED Writing Sample test will begin by assigning you a topic to write about. Here is a typical Writing Sample assignment:

> The automobile has certainly been responsible for many changes in the United States. Some of these changes have improved our lives. Some have made life more difficult or unpleasant.
>
> Write a composition of about 200 words describing the effects of the automobile on modern life. You may describe the good effects, the bad effects, or both. Be specific, and use examples to support your view.

To facilitate instruction and add interest, the book creates imaginary students like Jan and Rick and follows them through the entire process of preparing a GED writing assignment. Thus, Jan is first given an assignment and is asked to identify the "topic" and the "instructions." She then completes a "planning list," and the results of her work are given. This pattern is repeated throughout the text.

After giving practice in identifying the topic and instructions in a writing assignment, *GED Writing Sample* introduces students to prewriting as a way to prepare for the writing assignment. Prewriting is subdivided into three parts:

1. READ the topic assignment until you are sure you understand it;

2. THINK about the topic assignment you've read and the things it asks you to discuss; and

3. WRITE the ideas that come to mind -- as many as you can.

The text suggests, "Remember, a good composition needs good ideas and plenty of them. The best ideas you get may not be the first ideas you get. Don't stop with two or three ideas. If you list only a few ideas, you're stuck with those. If you list a lot of ideas, you can pick and choose the best. So keep thinking! Remember: the longer your list of ideas, the stronger your writing will be."

After presenting a planning list written by a GED student named Rick, the book asks students to generate "planning lists" of their own. Rick's planning list appears on page 25 of the text and follows here:

The Effects of Watching TV on Young People

false sense of life
violence
keeps people from reading
keeps people from family
keeps people from doing active things
says it's okay to make fun of people
informs
escape
entertainment
keeps people from facing their problems

The next step in prewriting is to "divide the list into groups." Rick divides his list into the good and bad effects of young people watching TV. GED students are then asked to categorize their own planning lists.

With prewriting completed, GED Writing Sample gives students practice in writing the introductory paragraph, which tells your reader two important things. It states the topic clearly. Then it tells how you plan to approach your topic. In other words, it gives your readers a preview of your whole composition."

Topic Sentence -- Rather than giving a definition of a topic sentence, GED Writing Sample defines the term by example. The book advises, "You can almost always create your topic sentence by rewriting the topic (given in the GED writing assignment)." For example:

Topic: Why is it important for people to vote in local elections?

Topic Sentence: Although it may be hard to find the time, it is important for people to vote in local elections.

Before beginning to write, the text provides the following checklist of prewriting activities:

_____ 1. You have read the Writing Sample or assignment. You have found the topic.

_____ 2. You have made a planning list.

_____ 3. You have divided your list into three groups.

_____ 4. You have organized and expanded each group.

_____ 5. You have written an introduction with topic sentence and preview sentences that show how your composition will develop.

In writing the paper, each "category" generated in the planning list becomes a paragraph, and the sub-categories of each group become the supporting sentences. For example, regarding the bad effects of TV, Rick had written in his planning list:

1. Young people spend five to six hours a day watching TV.
2. Not enough time to read.
3. Not enough time for family outings and games.

Rick used his list to begin his paper as follows:

> "Young people on the average watch five to six hours of TV a day. That keeps them from doing other things that are better for them."

Rick now has the opportunity to write about the things on his list, like reading and family outings.

The text then moves to the "concluding paragraph which restates your topic and reviews your supporting ideas." After teaching about the various parts of completing a GED writing assignment, the text gives students practice with simulated GED Test Writing Assignments. For example:

> In the 1950's people began to hear about computers. Some people thought computers would never last. Others feared computers would take their jobs. Today computers are part of our lives.
>
> Write a composition of about 200 words about how computers affect our lives. You may wish to deal with the good effects or bad effects, or both.

Accompanying the simulated GED Test Writing Assignments is what the text refers to as a "Power Writing Guide," which is a structured method for involving the following writing steps:

Step 1 Read the Writing Sample Assignment

Step 2 Make your list

Step 3 Group your ideas
Name each group

Step 4 Expand your group
Put your groups in order

Step 5 Write your introduction

Step 6 Write the body

Step 7 Write the conclusion

Advantages:

1) The instruction provided by the text closely follows the actual GED Writing Sample.

2) GED Writing Sample is well-written in simple language that is direct and to the point.

3) The organizational, or prewriting, section of the book is fairly comprehensive and gives sound, practical instruction.

Disadvantages:

1) The text gives almost no revision instruction, so if you decide to use it because it most closely approximates the actual GED Test Writing Assignment, make sure you also use a supplementary text that is strong in the various aspects of revision.

RECOMMENDATION

The GED Writing Sample makes an excellent no-nonsense approach to preparing students for the writing part of the GED test. However, since it does not contain a satisfactory section on revision strategies, we recommend that it be used in conjunction with texts which are strong on revision.

* * *

SECTION II

REVIEW OF NON-GED PUBLISHER COMPOSITION TEXTS

Adams, Peter Dow. Connections: A Guide to the Basics of Writing. Boston, Massachusetts: Little, Brown and Company, 1987. 442 pp. ISBN 0-316-00950-4.

An exercise-oriented text covering the basics of writing. Traditional rhetorical modes are de-emphasized in favor of a focus on the writing process. Gives prewriting activities and special emphasis on steps of revision. Uses an inductive approach to grammar and mechanics; that is, instead of being told a rule, students are permitted to discover the principle themselves and then apply it. Chapters on grammar, alternating with those on writing, are integrated into the writing process. Each chapter is self-contained, permitting individualized developmental use. Instructor's Manual contains suggestions for use of inductive exercises, sample syllabi, cumulative exercises, answers to all exercises, and a diagnostic test. Text includes index. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Adams, Royce and Guy Smith. Making Connections: Readings for Writers. San Francisco, California: (Santa Barbara City College), Holt, Rinehart, and Winston, 1985. 356 pp. ISBN 0-03-063659-0.

Designed to teach essay writing skills, this advanced level book, instructs students how to strengthen their own writing skills and generate essays by learning to critically read controversial, well-written essays and respond in writing to those essays. Topical articles included: "American Society," "Effects of the Media," "Science and Technology". Ideas for reading comprehension would be useful as supplemental material for GED students. Contains an overview of expository writing from prewriting through revision. Suited for advanced GED students with interest in attending college. This text includes appendices and an index. Advanced GED level: Essay.

Agee, Anne and Gary Kline. The Basic Writer's Book. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981. 412 pp. ISBN 0-13-069476-2.

An eclectic writing manual that combines traditional grammatical instruction with sentence-combining exercises and prewriting techniques. Covers theoretical considerations of audience, purpose, and voice. Gives extensive instruction in revising and editing. Contains useful chapters on spelling, sentence construction errors, and punctuation. The text includes an index and appendix. GED Level: Pre-sentence, Sentence, Paragraph.

Baher, Rance and Billie Phillips. The Sampler, 2nd Edition. Lexington, Massachusetts: D.C. Heath and Company, 1986. 203 pp. ISBN 0-669-07684-8.

Intermediate level text from paragraph writing through the persuasive essay. Explanations of writing terminology are clear and understandable; however, there is limited guided practice. Primarily intended for and directed toward college students who need developmental instruction in persuasive essay writing.

Barnes, Don, Arlene Burgdorf, and L. Stanley Wenck. Critical Thinking for Adults. Austin, Texas: Steck-Vaughn Company, 1987. 96 pp. ISBN 0-8114-1984-3.

A short practice workbook designed to improve critical thinking skills. Offers exercises in five subject areas: social studies, science, literature and the arts, writing, and math. Some of the thinking-skills activities included are: classifying, communicating ideas, distinguishing opinion from fact, drawing conclusions, forming hypotheses, identifying main ideas, identifying values, judging accuracy, making comparisons, making inferences, outlining and summarizing, reading charts and graphs, and recognizing fallacies. An excellent supplement for GED students in all areas of study. The text includes an answer key. Levels: Sentence, Paragraph.

Bell, James K. and Adrian A. Cohn. Bell and Cohn's Handbook of Grammar, Style, and Usage, 2nd Edition. Beverly Hills, California: Glencoe Press, 1976. 212 pp. ISBN unk.

A pocket companion to the art of writing intended to "cut through the gloom and verbosity of major college handbooks." Rules of grammar and punctuation are covered alphabetically in brief, clear entries. Contains a section on the research paper along with a complete sample. Provides a glossary of usage for quick reference to confused and misused words. Advanced GED level.

Blumenthal, Joseph C. English 2200: A Programmed Course in Grammar and Usage, 3rd Edition. New York: Harcourt, Brace, Jovanovich, 1981. ISBN 0-015-522719-X.

English 2600, 3rd Edition. 448 pp.
ISBN 0-15-522716-5.
English 3200, 3rd Edition. 550 pp.
ISBN 0-15-522711-4.

English 2200, English 2600, and English 3200 are the original programmed courses in grammar, sentence-building, usage, and punctuation. Each book's title indicates its total number of frames. The three volumes are designed for cumulative use. English 2200 introduces words that make up and enrich sentences. English 2600 presents the function of verbs, subjects, and modifiers, as well as patterns of simple sentences. English 3200 presents the simple sentence, compound and complex sentences, devices of subordination, and techniques for writing sentences with variety and smoothness. In addition, excellent exercises are given in sentence combining. English 3200 is highly recommended as a supplemental text to give students self-paced practice at the sentence level or during the revision stage of the writing process. Programmed format makes these texts self-correcting and self-paced. Each frame has a brief explanation, a question or statement to which the student must respond, and immediate feedback. Index gives student and teacher access to the entire body of text material. Test booklets, available for all three volumes, contain a diagnostic pretest, two mastery tests for each unit, two half-way tests, and a final test. Pre-GED and GED Levels: Pre-sentence, Sentence.

Bossone, Richard M. *English Proficiency: Developing Your Reading and Writing Power*, Book One. New York: McGraw-Hill Book Company, 1981. 306 pp. ISBN 0-07-006593-4.

English Proficiency: Developing Your Reading and Writing Power, Book Two. New York: McGraw-Hill Book Company, 1979. 228 pp. ISBN 0-07-006591-8.

A two-volume GED level text which covers the whole spectrum of writing skills. The text is based on the premise that poor writing ability is usually coupled with poor reading ability, and uses reading exercises for the purpose of sharpening skills necessary for writing. *English Proficiency teaches a highly-structured writing format culminating in the four-paragraph essay but offers little prewriting activity*. Book One focuses on basic grammar and usage skills, paragraph development, short essay writing with emphasis on letters and book reports, and use of the dictionary and library. Book Two goes into detail on formal development of the expository essay, along with a guide to revision and a review of grammar, usage, punctuation, and spelling. The teacher's manual provides suggestions for using the texts, answers to exercises, and a preliminary diagnostic test. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Browne, M. Neil and Stuart M. Kelley. *Asking the Right Questions: A Guide to Critical Thinking*, 2nd Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1986. 192 pp. ISBN 0-13-049438-0.

Takes the student, one skill at a time, through twelve vital components of critical thinking. Each skill area contains practice exercises, sample responses, and a self-examination. Emphasizes values and moral reasoning as integral parts of critical thinking. Several chapters contain suggestions about the usefulness of specific critical-thinking skills for clear writing. The final chapter illustrates systematic use of critical thinking skills in expository writing. The text includes an index. GED Levels: Sentence, Paragraph, Multi-paragraph.

Brusaw, Charles T., Gerald J. Alred, and Walter E. Olin. *The Business Writer's Handbook*, 3rd Edition. New York: St. Martin's Press, 1987. 764 pp. ISBN 0-312-10958-X.

Designed as a reference manual for use by professionals in the business world or by students in the classroom. In addition to complete coverage of material found in conventional English handbooks (grammar, usage, etc.), this text describes in detail special topics of business communication (reports, proposals, instructions, specifications, job descriptions, letters, memoranda). Begins with a clear, concise five-step writing strategy: preparation, research, organization, drafting, revision. Arranged in a four-way access system:

1. Alphabetical entries with cross referencing;
2. Exhaustive index;
3. Topical key to alphabetical entries;
4. Checklist of the Writing Process which arranges key entries into the five-stage sequence for effective writing. Provides numerous examples from business contexts.

This text includes an index. Advanced GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph. Recommended for GED students with interest in business or clerical careers.

Brusaw, Charles T., Gerald J. Alred, and Walter E. Olin. *Handbook of Technical Writing*, 3rd Edition. New York: St. Martin's Press, 1987. 787 pp. ISBN 0-312-35810-5.

Follows precisely the format of *The Business Writer's Handbook*, except that examples and portions of this text reflect a technical context rather than a business context. Advanced GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Campbell, Dianna S. and Terry Ryan Meier. *Easy Writer: Basic Sentence Combining and Comprehensive Skills*, 2nd Edition. New York: Harper and Row, 1984. 267 pp. ISBN 0-06-041164-3.

A basic grammar, usage, and punctuation workbook intended to bring students to college-level mastery. *Sentence combining* techniques are the focal point of this book's numerous exercises. A unique and engaging feature of this workbook is that all exercises are drawn from real-life--and interesting--subject matter. Instructor's Manual contains pre- and post-tests for each chapter, plus a final exam. The text includes an index. GED level: Grammar, Sentence.

Caruso, Dominick and Stephen Weidenborner. Reading, Responding, and Writing: Short Essays and Stories for Composition. New York: St. Martin's Press, 1987. 246 pp. ISBN 0-312-66460-5.

An alternative to the mechanistic and prescriptive approaches of many composition textbooks. Based on the premise that students will naturally improve their writing if sufficiently motivated to express themselves. Offers provocative readings followed by sample responses and questions. For each reading, students follow discussion guidelines that lead to a written essay. Group interaction occurs throughout the writing process. Instructor's Manual gives strategies for enhancing group interaction. The text includes an index. Advanced GED Level: Multi-paragraph, Essay.

Casty, Alan. Improving Writing: A Positive Approach. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982. ISBN 0-13-453399-2.

Phase One, the Practicebook, is organized around four essentials of good writing: being concrete, using modifiers, using parallels, and thinking logically. Each of these areas is applied first to words or phrases, then to sentences, and finally to paragraphs or brief essays. Practice exercises are plentiful and immediately follow each learning step. Phase Two, the Sampler, offers 75 pages of short readings, paintings, and photographs designed to elicit written responses from the student. Correlated to the learning steps of Phase One, the Sampler contains suggestions that both focus and expand the student's writing. Written at a higher level than most, this book would be excellent for college-bound students or those who enjoy writing. Advanced GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph, Essay.

Cavender, Nancy and Leonard Weiss. *Thinking/Writing.* Belmont, California: Wadsworth Publishing Company, 1987. 226 pp. ISBN 0-534-07404-9.

A college-level, developmental text which views writing as inseparable from the thinking process. Begins with a detailed chapter on prewriting, describing different types of writers and the prewriting techniques that may work best for each type. Includes in-depth chapters on expository and argumentative essays. Abounds with exercises that require students to generate their own thinking/writing. Employs small group work for peer response and editing. Appendix includes a brief review of grammar and readings for discussion. The text includes an index and appendix. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph, Essay, Critical Thinking.

Christiano, Alene McDonald. *Developing Key Concepts in Composition*. Baldwin, New York: Barnell Loft, Ltd., 1987. 127 pp. ISBN 0-8484-1156-0.

This Barnell Loft series offers instruction in composition at grade levels three through nine, books A-G. Teaches a process of writing which includes prewriting, writing, response, rewriting, and publication. Designed to integrate oral language and reading with writing. Each book has forty or more lessons that follow this model: directed instruction, directed practice, directed review, and application to an independent activity. Covers a variety of writing types, from business letters to fiction to research essays. "Teacher's Instructions" describe how to use this series and also list extended activities for each book. Pre-GED, GED Levels: Sentence, Paragraph, Multi-paragraph.

Clark, Irene L. *Writing In The Center: Teaching in A Writing Center Setting*. Dubuque, Iowa: Kendall/Hunt, 1985. 84 pp. ISBN 0-8403-3601-2.

A training manual for teachers and tutors of individualized writing. The author, an experienced writing center director, offers strategies that have proven successful in one-to-one settings. Chapters include: "Preparing for Tutoring," "Interpersonal Communication," "Prewriting," "Focus and Sequence of Instruction," "Composing Strategies," and "ESL Students." Sample student-teacher dialogue and *role-playing activities enliven the various strategies presented*. Prewriting chapter offers intuitive techniques for generating ideas (brainstorming, freewriting, etc.), and intellectual techniques (journalistic questions, the Pentad, etc.). A valuable resource for any educator who views writing as a process best learned through student-centered curricula. This text includes a bibliography. Sample exercises reproduced in this bibliography. Recommended for GED instructors of writing.

Cramer, Nancy Arapoff. *The Writing Process: 20 Projects for Group Work*. Rowley, Massachusetts: Newbury House Publishers, 1985. 331 pp. ISBN 0-88377-287-6.

Designed for adults who need work in basic writing skills, *The Writing Process* is based on the following premises: 1) Basic writing students need to write, write, write; 2) Students are more motivated to write in group interaction with the teacher acting as a helper; 3) Students write well by following a process consisting of six steps - getting ideas, putting ideas together, drafting, getting feedback, revising, and editing; and 4) Students need very little direct instruction in grammar. *The 20 projects contain engaging material ideally suited for group interaction*; for example: "Is There Life After Death?" "People and Machines," and "Your Last Goodbye." Each project systematically takes the student through the six-step writing process. The appendix explains 19 common grammar problem areas that students apply through editing. GED Level: Sentence, Paragraph, Multi-paragraph.

de Beaugrande, Robert. *Writing Step by Step: Easy Strategies for Writing and Revising*. New York: Harcourt-Brace-Jovanovich, 1985. 382 pp. ISBN 0-15-598258-3.

A developmental text designed for use with college students. *Begins with an application of spoken language skills to writing*, then progresses from clauses to sentences to paragraphs to multi-paragraph essays, and ends with the proofreading skills of punctuation and spelling. Covers grammar and other developmental problem areas. *Loaded with exercises and quizzes that require students to apply in writing what they learn*. Instructor's Manual contains answers to all exercises and quizzes. The text includes an index. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Donald, Robert, James D. Moore, Betty Richmond Morrow, Lillian Wargetz, and Kathleen S. Werner. *Writing Clear Paragraphs*, 3rd Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1987. 338 pp. ISBN 0-13-970021-8.

A beginning college text designed to teach inexperienced writers the basic paragraph unit. Chapters are divided into three sections: 1) "Organization" focuses on overall structure of topic sentence, body, and conclusion; 2) "Sentences" covers basic grammar and usage with a minimum of technical jargon; and 3) "Words" aims at clarity and precision in writing. Each chapter gives practice in one of the rhetorical modes (narration, description, etc.) Example paragraphs by both student and professional writers are included. An epilogue transfers paragraph format to essay writing. Humorous cartoons are a welcome addition. This text includes an index. Advanced GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Donald, Robert B., Betty Richmond Morrow, Lillian Griffith Wargetz, and Kathleen Werner. *Writing Clear Sentences*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1987. 303 pp. ISBN 0-13-970401-9.

A beginning-level composition text suitable for GED use. Emphasizes writing as a thinking process. Focuses on effective writing as opposed to grammatical correctness. First chapter attempts to build confidence by tying spoken English to writing. Each subsequent chapter focuses, mainly at the sentence level, on problems common to basic writers. Assignments are designed to improve reading comprehension, oral communication, and critical thinking skills along with writing skills. Offers both individual and small-group work. Cartoons lighten subject matter. This text includes an index. GED Levels: Pre-sentence, Sentence, Paragraph.

Dorrill, James T. and Charles W. Harwell. Read and Write: A Guide to Effective Composition. New York: Harcourt-Brace-Jovanovich, 1987. 395 pp. ISBN 0-15-575510-2.

A college-level manual that uses professional essays as learning material for student writing. First section deals with the composing process. Numerous strategies and exercises are given in the prewriting, drafting, and revising stages. All examples and exercises are drawn from the engaging essays in section two. These essays are grouped under traditional modes of development: narration, description, example, comparison and contrast, analysis, definition, and persuasion. Following each essay are questions designed to help students analyze the piece and its mode. Offers strategies for composing in each mode along with suggestions for writing that touch on the student's own experiences. Third section catalogs grammar and punctuation rules, common sentence problems, and subject-verb agreement errors. This text includes an index. Advanced GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph, Essay.

Dougherty, Barbey Nyce. Composing Choices for Writers, A Cross Disciplinary Rhetoric. New York: McGraw-Hill Book Company, 1985. 393 pp. ISBN 0-07-0276728.

Sophisticated college-level writing text for more advanced students. Topics include composing, pre-writing strategies, audience, writing plans, stance, in-depth editing, and punctuation. Advanced GED Level: Paragraph, Multi-paragraph, Essay.

Eggers, Philip. Process and Practice: A Guide to Basic Writing. Glenview, Illinois: Scott, Foresman and Company, 1986. 272 pp. ISBN 0-673-15908-6.

A beginning college-level text which focuses on two major areas of writing: mastering stages of the writing cycle and controlling elements of grammar. Structured around the following stages of the writing process: Prewriting, Practicing Paragraphs, Writing Short Essays, Revising and Improving Your Writing, Correcting Your Writing, and Grammar

Review. Process and Practice teaches that learning grammar rules is not an isolated exercise but an integral part of composing that occurs primarily at the proofreading stage. Offers several prewriting techniques including freewriting, focused freewriting, brainstorming, clustering, and focusing on purpose and audience. Section on essays includes practice in traditional rhetorical modes. Contains numerous exercises and writing assignments. This text includes an index. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Elbow, Peter. *Writing With Power*. New York: Oxford University Press, 1981. 384 pp. ISBN 0-19-502-913-5.

A college-level, yet down-to-earth text for anyone who wants to write more effectively. Two themes underlie this book: 1) Writing consists of two vital and incompatible skills, creativity and criticism; and 2) Everyone can write with clarity and power if he/she learns how to nourish and separate these two skills. Elbow shares a wealth of strategies in all three stages of the writing process -- prewriting, drafting, and revision. Each strategy is summarized in clear-cut recipe fashion. Chapter 20, "Writing for Teachers," is a must for the GED student who will face a college English course. This text includes an index, bibliography, and an annotated bibliography on publishing. GED Levels: Paragraph, Multi-paragraph.

Epes, Mary, Carolyn Kirkpatrick, and Michael G. Southwell. *The Comp-Lab Exercises: Self-Teaching Exercises for Basic Writing*, 2nd Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1986. 390 pp. ISBN 0-13-154048-3.

Twelve self-teaching modules which focus on the most difficult grammar/usage problem areas of basic writing. The text minimizes grammatical terminology while emphasizing student practice through numerous exercises with answers provided. Includes modules on editing skills, spelling, and punctuation. Instructor's Manual contains additional review exercises and writing tests as well as suggestions for integrating the workbook into a writing curriculum. Also available are Comp-Lab Audiotapes, coordinated with the modules, which focus attention on differences between speech and writing. Ideal as preparation for GED level essay instruction or as an individualized complement to classroom work in composing. This text includes an appendix. Levels: Pre-sentence, Sentence.

Fawcett, Susan and Alvin Sandberg. Evergreen: A Guide to Writing, 2nd Edition. Boston, Massachusetts: Houghton Mifflin Company, 1984. 404 pp. ISBN 0-395-34017-8.

A developmental workbook designed to prepare students to successfully meet the writing demands of college and career. Majority of text focuses on writing effective paragraphs, with one unit devoted to longer compositions. Includes comprehensive coverage of basic grammar, punctuation, and spelling. Ample exercises require students to learn by doing. Makes effective use of pictures to stimulate writing responses from the student. All chapters are self-contained, permitting selective use according to student's individual problem areas. Adapts well to classroom use, one-to-one tutoring, or self-teaching. Instructor's Manual contains answers to all exercises. Instructor's Package provides duplicating masters, with answers, for additional exercises. Essay exercises from Instructor's Package present two sample responses, one mediocre and the other excellent, with explanations of why one is better than the other. This text includes a glossary and indices. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Feinstein, George W. Programmed Writing Skills. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976. 310 pp. ISBN 0-13-730523-0.

This programmed manual takes the student one frame at a time, with immediate feedback, through each writing skill. The text avoids theoretical explanations and helps students discover useful rules for themselves. Chapters include: "Style," "Words," "The Sentence," "Mechanics," "Grammar," "Punctuation," "Spelling," "The Paragraph," "The Composition." Review exercises occur at the end of each chapter. Ideal for individualized study. Instructor's Manual provides a preliminary diagnostic test, a battery of chapter tests, and answer keys. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Fitzpatrick Carolyn H. and Marybeth B. Ruscica. The Complete Sentence Workout Book. Lexington, Massachusetts: D.C. Heath and Company, 1985. 323 pp. ISBN 0-669-07130-7.

A self-paced, self-teaching workbook of grammar, usage, and punctuation. Plentiful exercises give students practice in composing their own sentences and applying each chapter's material to proofreading and revising paragraphs. Complete answer key provided. Instructor's Guide contains two diagnostic tests, two post-tests for each chapter, and unit tests. The text includes an appendix. GED Levels: Pre-sentence, Sentence.

Flower, Linda. Problem Solving Strategies for Writing. New York: Harcourt-Brace-Jovanovich, 1981. 210 pp. ISBN 0-15-571983-1.

A college-level text emphasizing the processes that yield effective "real-world" writing. Based on the premise that writing is a thinking and a problem-solving process. Contains a wealth of examples to improve thinking/writing, particularly effective in the prewriting and revising stages. The text is filled with diagrams that give visual focus to writing strategies and offers a four-part composing process: planning, generating ideas, designing for a reader, and editing. The text includes an index and bibliographies. Advanced GED Levels: Paragraph, Multi-paragraph.

Gallo, Joseph D. and Henry Rink. Shaping College Writing. San Diego, California: Harcourt-Brace-Jovanovich, 1985. 166 pp. ISBN 0-15-58-0863.

Intermediate level college text - from paragraph to multi-paragraph that focuses on writing. Excellent explanations and rationale in topic sentence construction, paragraph unity, and coherence. Contains an excellent, but high-level, chapter on support, including fact versus opinion, with guided practice. Broad to specific, relationships, and ordering of ideas in a paragraph are introduced as leads into a multi-paragraph essay. Helpful for more advanced students--required prerequisite: familiarity with clauses, phrases, dependent, independent, subordination terminology. Good text for instructor information. Advanced GED level: Paragraph, Multi-paragraph.

Gaston, Thomas E. and Mariel Harris. Making Paragraphs Work. New York: Holt, Rinehart, and Winston, 1985. 220 pp. ISBN 0-03-059312-3.

A beginning writing text that assumes no prior instruction. Presents writing as a four-stage process: worrying, planning, writing, revising. Offers practice in traditional modes of paragraph construction (comparison/contrast, general-to-particular, etc.) as well as special types of paragraphs (opening, transitional, etc.) Practice exercises and periodic reviews require students to apply their learning. The text includes an index and appendices. GED Levels: Sentence, Paragraph, Multi-paragraph.

Gehle, Quentin L. and Duncan J. Rollo. Writing Essays: A Process Approach. New York: St. Martin's Press, 1987. 334 pp. ISBN 0-312-89491-0.

A college-level text which presents the following three-stage writing process: 1) Planning stage gives strategies for considering subject, purpose, and audience; for narrowing subject to a manageable topic; and for formulating a thesis statement; 2) Development stage shows how to construct effective paragraphs, create special purpose paragraphs, and use methods of development - narration, description, exposition, argumentation; and 3) Revision stage discusses ways of reworking the essay, from overall organization to mechanics. Abundant examples are provided, more than half of them written by students. Contains two useful appendices, one a concise grammar and the other a complete, easy-to-follow guide on writing research papers. The text includes an index. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph, Essay.

Glazier, Teresa Ferster. The Least You Should Know About English. New York: CBS College Publishing, 1986. 306 pp. ISBN 0-03-002607-5.

A simple, yet powerful approach to the basic rules of English composition. The essentials of spelling, grammar, sentence structure, and punctuation are covered. Avoided are the unnecessary rules and terminology that fatten most grammar books. *Included is a concise and effective eight-step writing strategy which contains outstanding suggestions and exercises* for each stage of the writing process: prewriting, drafting, and revision. Its clear presentations, followed by copious exercises and self-correcting tests, make this book *ideal for individualized study*. Available in three forms - each essentially the same but with different exercises, writing assignments, and essays. This text includes appendices. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Glorfeld, Louis E., David A. Lauerman, and Norman C. Stageberg. *A Concise Guide for Writers*, 4th Edition. New York: Holt, Rinehart, and Winston, 1977. 209 pp. ISBN 0-03-018801-6.

Includes brief, yet complete chapters on writing research papers, writing essay examinations, and writing job applications and resumes. Majority of book is a catalog of writing errors along with steps for correcting these errors. Useful as a self-learning manual for students to refer to when their papers have been returned with correction symbols. This text includes an index and an appendix. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Goldberg, Natalie. *Writing Down the Bones: Freeing the Writer Within*. Shambhala, 1986. 171 pp. ISBN 0-87773-375-9.

A motivational book for writers which gives general suggestions on prewriting techniques such as freewriting, making lists, and keeping a journal. Gives reader permission to be awkward in writing and offers suggestions for breaking down the barriers in writing. Includes many anecdotes and references to Zen. Supplemental for both teacher and advanced GED student.

Gordon, Helen Heightsman. *From Copying to Creating: Controlled Compositions and Other Basic Writing Exercises*, 2nd Edition. New York: Holt, Rinehart, and Winston, 1985. 251 pp. ISBN 0-03069659-3.

Controlled Composition is the focal point of this writing manual. Students learn to write well by first copying, then imitating, then creating. Sentence combining is also used. Contains a "Brief Handbook for Correcting Errors" which reviews basic grammar rules, spelling, and punctuation. Instructor's Manual, with answer key, is available. Suitable for GED or developmental college students. This text includes an index. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Hacker, Diana. *Rules for Writers: A Brief Handbook*. New York: St. Martin's Press, 1985. 437 pp. ISBN 0-312-69585-3.

This handbook covers the entire writing process as well as the conventions of grammar, punctuation, and usage. Entries are thumb-referenced to table of contents listing. Focuses on straightforward rules rather than grammatical abstractions. Rules are followed by more thorough explanations and examples with partial answers to facilitate student self-evaluation. *Examples mimic the student's correction process by showing faulty sentences with handwritten revisions over them*. Offers chapters on research papers, logic in argumentative essays, business letters, and resumes. *Contains a unique section devoted to written errors caused by speech patterns of non-standard English*. Instructor's Manual provides duplicating masters, with answers, for all exercise sentences not answered in text. This text includes an index and a glossary. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Harris, Muriel. *Tutoring Writing: A Sourcebook for Writing Labs*. Glenview, Illinois: Scott, Foresman and Company, 1982. 294 pp. ISBN 0-673-15526-9.

A compilation of articles covering the whole spectrum of individualized writing instruction: the composing process, diagnosis of problems, the tutor/student relationship, tutor training, selection of materials, structuring the writing lab, and administration of the writing lab. Chapter one offers techniques for teaching prewriting, drafting, and revision. Chapter five includes articles which specifically address the high school level. *An excellent resource for any program that uses one-to-one instruction of writing skills*. This text includes a bibliography and an appendix.

Heaphy, Sally, Editor. Journal of Basic Writing. Volume 1, Number 2. New York: English Department of City College of New York, 1976. 77 pp.

The focus of this issue of Basic Writing is course descriptions. Six general overviews of basic writing courses are included. Each contributing instructor includes his/her approach to remedial writing and summarizes his/her instructional methods to achieve competence. (The six articles stress alternative approaches and emphasize teaching writing from analytical reasoning to skills necessary to imagine what it is like to be a reader.) The most applicable approach for GED writing is found in "Language and Composition: Three Mastery Learning Courses in one Classroom" by Helen Mills (p. 44). She uses a sequence of lessons with defined testable objectives. Journal of Basic Writing contains concrete suggestions but no direct, easily applied activities for students.

Herman, William. The Portable English Handbook: An Index to Grammar, Usage, and the Research Paper, 3rd Edition. New York: Holt, Rinehart, and Winston, 1986. 444 pp. ISBN 0-03-002137-5.

A reference manual designed for individualized use by the student. Opens with a concise, basic grammar. Part three, the majority of this text, is "An Index to Usage and the Principles of Effective Writing," organized alphabetically in convenient, thumb-indexed style. Correction symbols on inside front and back covers guide students to correct entry. Closes with thorough coverage of writing the research paper, including a complete sample. Contains many exercises for self-testing. A partial answer key aids in self-correction. Instructor's Manual provides answers to all exercises and a list of possible research paper topics. This text includes an index and a glossary. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Herman, William and Jeffrey M. Young. Troubleshooting: Basic Writing Skills. New York: Holt, Rinehart, and Winston, 1986. 339 pp. ISBN 0-03-002133-2.

A practical, down-to-earth manual of grammar, sentence construction, punctuation, and mechanics. Chapter material is presented in a series of points, each of which is clearly explained and illustrated, then followed by lengthy student exercises. Answers to all exercises, as well as a summary of points covered, are provided. Its clear explanations and avoidance of the unnecessary terminology that usually serves to confuse students make this an outstanding book for individualized study. This text includes indices. GED Levels: Pre-sentence, Sentence.

Hillman, Linda Harbaugh and Barbara Kessel Bailey. *Thinking, Reading, and Writing, Integrated - Book I: Organizing Ideas.* New York: Holt, Rinehart, and Winston, 1986. 224 pp. ISBN 0-03-004487-1.

A well-done holistic approach to written communication. Teaches writing as a natural component of thinking/reading. Contains many varied exercises to generate active student involvement. Odd-numbered chapters present thinking/reading/writing concepts and exercises, followed by test chapters. Chapter one, "Thinking Strategies," offers students a foundation in the cognitive skills of classifying, sequencing, and generalizing. Contains outstanding composition exercises along with a wealth of pre-writing activities. This book has proven effective for classroom, developmental lab, and individual study. Advanced GED Level: Paragraph, Multi-paragraph.

Immel, Constance and Florence Sacks. *Sentence Dynamics: An English Skills Workbook*, 2nd Edition. Glenview, Illinois: Scott, Foresman and Company, 1987. 278 pp. ISBN 0-673-15805-5.

A thorough, developmental workbook in basic grammar and punctuation. Based on the premise that an understanding of grammar enables students to improve their own writing. Clear explanations and examples are followed by a variety of exercises - multiple choice, proofreading, sentence combining original sentence composition with answer key to encourage self-paced work. Each chapter contains a pretest, several mini-tests, and a final practice test. Instructor's Manual with test bank is available. GED Levels: Pre-Sentence, Sentence, Paragraph.

Kerrigan, William J. and Allan A. Metcalf. Writing to the Point, 4th Edition. New York: Harcourt-Brace-Jovanovich, 1987. 206 pp. ISBN 0-15-598313-X.

A highly structured manual written at a level too advanced for the average GED student. Students follow a six-step writing formula geared to produce unity, detail, and coherence. Does not attempt to teach grammar, style, or the research paper. Author's personable writing style and unique approach would make this text enjoyable for the advanced GED student. Advanced GED Level: Sentence, Paragraph, Multi-paragraph.

Kirkland, James W., Collet B. Dilworth, Jr., and Patrick Bizzaro. Writing and Revising: A Modern College Workbook. Lexington, Massachusetts: D.C. Heath and Company, 1985. 410 pp. ISBN 0-669-06006-2.

A college-level manual of the writing process. Can be used independently or as a companion workbook to the Concise English Handbook, which it parallels in format. Offers an in-depth unit on writing the research paper. "Composing the Essay" unit presents prewriting, drafting, and revision/editing strategies. Effective uses of free-writing are offered for both the prewriting and drafting stages of composition. Other units include: "Structuring Sentences," "Writing With Precision and Control," "Punctuating," "Avoiding Common Sentence Errors," and "Eliminating Spelling Problems." Lengthy exercises require the student to practice both writing and thinking. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Klein, Marvin. L. The Development of Writing in Children: Pre-K through Grade 8. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1985. 178 pp. ISBN 0-13-208141-5.

Traces the natural development of writing abilities in children. Offers specific exercises for enhancing this development. Contains effective activities for sentence combining, unity and coherence, and persuasive writing. Though written as a guide for teaching children, many of the ideas and exercises are applicable to adult learners. This text includes a bibliography and an index. GED Level: Pre-sentence, Sentence, Paragraph.

Koch, Carl and James M. Brazil. *Strategies for Teaching the Composition Process*. Urbana, Illinois: National Council of Teachers of English, 1978. 108 pp. ISBN 0-8141-4751-8

A collection of detailed strategies for whole-class to small-group involvement in writing. Teaches a *process* of composition, not an imitation of models. *Contains a whole section of activities designed to help students feel comfortable about expressing themselves*. The remaining three sections -- "Prewriting," "The Writing Stage," and "The Postwriting Stage," -- give a wealth of strategies which encourage students to use their full range of language, ideas, and experience in writing. Designed for use in high school or college. This text includes appendices. GED Level: Sentence, Paragraph, Multi-paragraph.

Lane, Lea. *Steps To Better Writing: A Guide to the Process*. New York: St. Martin's Press, 1983. 206 pp. ISBN 0-312-176171-6.

A college-level text which teaches a seven-step writing process: choose a topic, gather information, organize, write a draft, revise, refine, recopy. Gives extensive coverage to prewriting and revising strategies. Includes a detailed section on the research paper, sample included. Clear and lively writing add flavor to the material. This text includes an index. Advanced GED Level: Paragraph, Multi-paragraph.

Langan, John. *Sentence Skills: A Workbook for Writers*, 3rd Edition. New York: McGraw-Hill Book Company, 1987. 462 pp. ISBN 0-07-036306-4.

A basic workbook which covers grammar, usage, and mechanics. Part one teaches these basic skills. Part two serves as a reinforcement through mastery tests and proofreading tests. Part three applies basic skills to sentence combining exercises. Concludes with a section of writing assignments that take the student from freewriting to essay composition. Diagnostic test and progress charts included. Available in two editions, form A and form B, with identical explanatory text but different activities, tests, and writing assignments. Instructor's Manual and Test Bank provide full answer keys and additional tests. Software disk, available for Apple or IBM, gives additional practice of skills. This text includes an index and appendices. GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Lawrence, Mary S. Writing As a Thinking Process. Ann Arbor, Michigan: The University of Michigan Press, 1976. 204 pp. ISBN 0-472-08550-6.

Designed for ESL students at intermediate and advanced levels of proficiency. A collection of exercises which progresses from sentence writing through essay composing within standard rhetorical modes. Subject matter, used to generate writing assignments, is chosen from technical-scientific fields of interest to ESL students. Encourages active thinking, via the inquiry method, as a starting point for writing. Assumes prior command of grammar. Suitable for advanced GED students. Sample exercises reproduced in this bibliography. Advanced GED Level: Sentence, Paragraph, Multi-paragraph.

Leis, Andrea and Robert Chodos. Write All About It. Syracuse, New York: New Readers Press, 1986. 159 pp. ISBN 0-88336-375-5.

A basic writing manual for adults written by a GED teacher and a journalist. The text presents fundamentals of grammar and punctuation along with abundant student exercises, mostly in the form of proofreading newspaper articles. The section titled "Effective Writing" teaches the principles newswriters follow--being clear, concise, factual, and organized. For the GED student without much writing background, this book would be an excellent transition into essay-level work. GED Level: Pre-sentence, Sentence, Paragraph.

Macrovie, Ken. Searching Writing. Upper Montclair, New Jersey: Boynton/Cook Publishers, 1984. 340 pp. ISBN 0-86709-141-X.

A delightful approach to effective writing for "the real world" as opposed to "the sterile classroom." Introduces what the author calls an "I-Search" paper, meaning a research paper that is vital and relevant to "I" who am writing it. The techniques used for an "I-Search" paper can be tools for life-long learning. Includes exercises in prewriting and revising. Written at a high, yet engaging level, this text would be most appropriate for the advanced GED student with an interest in writing. This text includes an index. Advanced GED Level: Paragraph, Multi-paragraph.

Martinez, Nancy C. and Joseph G.R. Martinez. The Holt Workbook. New York: Holt, Rinehart, and Winston, 1986. 561 pp. ISBN 0-03-002967-8.

A thorough, multi-purpose workbook covering basic grammar and punctuation, basic writing skills, and advanced writing skills. Can be used as a companion to The Holt Handbook, as an independent composition text, or as a reference for individualized remedial work. Chapter on the writing process is concise and effective, with emphasis on exercises that require students to write their own compositions. Chapters on grammar and punctuation, comprising the bulk of this workbook, always include writing assignments geared to student interests. Preview and review exercises for each chapter (answers provided) allow students to assess problem areas and measure progress. Instructor's Manual provides answers to all exercises. The text includes an index and an appendix. Advanced GED Level: Pre-sentence, Sentence Paragraph, Multi-paragraph.

Mattson, Marylu, Sophia Lesking, and Elaine Levi. Help Yourself: A Guide to Writing and Revising, 2nd Edition. Columbus, Ohio: Charles E. Merrill Publishing Company, 1979. 313 pp. ISBN 0-675-08295-1.

Designed as a guide students can use without help from an instructor. Focuses on basic problems students encounter when learning to write essays: grammar, organization, and mechanics. Table of contents is keyed to marginal notations the instructor might use on a student's paper. In the text students find a rule and explanation for each specific problem area, followed by practice and review exercises, quick quizzes, and chapter tests, all of which are completely answered at the end of each chapter. Offers a comprehensive pretest, keyed to text page numbers, so students can identify and remediate their own writing problems. Contains a thorough chapter on paragraph and essay structure. The text includes an index, appendices, and a glossary. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph, Essay.

May, W. Loys. You Can Learn English Grammar. Raleigh, North Carolina: F.E. Braswell Company, 1980. 225 pp. ISBN unk.

A traditional grammar workbook which pre-supposes no prior knowledge by the student. Can be used for classroom or individualized study at any adult level of instruction. A separate test booklet, with answer key, houses comprehensive tests for units covered in workbook. The text includes an index. GED Level: Pre-sentence, Sentence.

Mayfield, Marlys. Thinking for Yourself: Developing Critical Thinking Skills Through Writing. Belmont, California: Wadsworth Publishing Co., 1987. 304 pp. ISBN 0-534-07308-5.

Thinking for Yourself is designed to perform two functions: teach English composition through emphasizing the thinking process, and teach critical thinking through writing applications. Based on the premise that writing becomes clear when thinking is clear, the text begins by training students' personal awareness of their own thinking processes, then moves into analysis of the thinking of others. Each chapter focuses on a particular thinking process, providing group discussion ideas, individual activities, and a pertinent writing application. The text addresses both cognitive and affective domains of learning. Makes delightful use of pictures and cartoons to introduce critical thinking skills. The Instructor's Manual offers teaching objectives and suggestions as well as answers to exercises and tests. Writing instruction is not detailed but this book would be an excellent supplement for the advanced GED student. This text includes an index. Advanced GED Level: Paragraph, Multi-paragraph.

McKoski, Martin M. and Lynne C. Hahn. The Developing Writer: A Guide to Basic Skills. Glenview, Illinois: Scott, Foresman and Company, 1984. 318 pp. ISBN 0-673-15867-5

Part one contains many guided exercises and free composing exercises which directly involve the student in the writing process. Free-writing activities give the student a valuable tool for generating ideas. Part two presents grammar exercises in the form of proofreading - excellent practice for the developing writer. Part three offers reading selections accompanied by "For Discussion" questions and "For Writing" assignments. Suitable for both individualized study or classroom use. The text includes an index. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Meyer, Herbert E. and Jill M. Meyer. How to Write. Washington, D.C.: Storm King Press, 1986. 102 pp. ISBN 0-935166-01-7.

A brief presentation of the essential writing process: organizing, drafting, polishing. Breaks writing into a series of decisions, steps, and techniques anyone can master. Contains no exercises; intended as a handbook to use for "real" writing projects. Not specifically for essay preparation, but would be an excellent book for GED students to take with them for future reference. Advanced GED Level: Sentence, Paragraph.

Meyers, Alan. Writing With Confidence. Glenview, Illinois: Scott, Foresman and Company, 1979. 294 pp. ISBN unk.

A basic writing workbook that focuses on grammar, syntax, and mechanics. Grammar instruction is presented with emphasis on its usefulness as a revising tool. Plentiful exercises are informative and fun. Includes chapters that address concerns of non-native writers of English. Most chapters end with writing and revising assignments. Concludes with a short introduction to paragraph writing. Sample exercises reproduced in this bibliography. The text includes an index. GED Level: Pre-sentence, Sentence, Paragraph.

Nordquist, Richard. Passage: A Writer's Guide. New York: St. Martin's Press, 1987. 457 pp. ISBN 0-312-59770-3.

A college-level text which teaches both grammar and composition. Part one is a rhetoric, covering all the traditional modes of expository writing. Chapters in part one guide the student step-by-step through prewriting, drafting, and revising a paragraph or essay for each rhetorical mode. Student compositions serve to illustrate. Part two is grammar and blends sentence combining with more traditional methods of instruction. Appendix contains diagnostic tests. Instructor's Manual provides sample responses to exercises as well as suggestions for adapting this text to classroom, workshop, or tutorial uses. The text includes an index and appendices. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

O'Donnell, Teresa D. and Judith L. Paiva. Independent Writing. Boston, Massachusetts: Little, Brown and Company, 1986. 200 pp. ISBN 0-316-63001-2.

Designed to prepare students for college-level English composition. Follows the writing process of thinking, prewriting, drafting, revising, and editing. Each chapter takes the student through these writing stages, with an added section to provide instruction in grammar problem areas. Each chapter ends with a checklist that encourages self-evaluation and independence. Prewriting activities include brainstorming, interviewing, debating, and interpreting graphs and charts. Student essays are provided as models. Text includes an index. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Pearlman, Daniel D. and Paula R. Pearlman. Guide to Rapid Revision, 3rd Edition. Indianapolis, Indiana: Bobs-Merrill Educational Publishing Company, 1982. 88 pp. ISBN 0-672-61523-7.

A brief, quick reference manual to the essentials of revision. Designed for the student who needs an immediate answer to a specific problem. Entries are keyed to correction symbols and are arranged alphabetically. Contains no exercises, just explanations and examples. Text includes an appendix. GED Level: Pre-sentence, Sentence, Paragraph.

Phillips, Wanda C. Easy Grammar. Phoenix, Arizona: ISHA Enterprises, 1984. 495 pp. No ISBN -- order directly from author/publisher.

A simple, beginning level workbook which aims at providing students with tools for mastery of traditional grammar. Most useful for individualized study or as a supplementary resource for additional practice. Instructors have permission to duplicate all worksheets; answers provided. Highly recommended. Text includes an index. GED Level: Pre-sentence, Sentence.

Pitkin, Willis L., Jr. Generating Prose: Relations, Patterns, Structures. New York: MacMillan Publishing Company, 1987. 199 pp. ISBN 0-02-395560-0.

A college-level text which focuses on idea building as the major hurdle in writing well. Breaks down the writing process into the ways any two assertions can relate. Part I, "Relations," introduces the basic units of idea building and tells how they can relate to one another. Part II, "Patterns," gives step-by-step directions for combining these relationships in hierarchical patterns. Part III, "Structures," puts the preceding relationships and patterns into syntactic structures -- parts of sentences, full sentences, paragraphs. Advanced GED Level: Sentence, Paragraph, Multi-paragraph.

Renfro, Elizabeth. Basic Writing: Process and Product Cases and Reading. New York: Holt, Rinehart, and Winston, 1985. 242 pp. ISBN 0-03-069773-5.

Basic Writing offers an informal participative approach to teaching writing. Moves from personal writing to narrative, descriptive writing through the analytical and persuasive essay. Uses creative suggestions and format to apply various writing techniques. Overcomes obstacles of general casebook texts by having minimum set-up, allows but doesn't demand "pretend," presents assignments within basic rhetorical modes and topics, and adapts to different student levels. Appendices include sample essays, checklists (revision strategies, questions, suggestions from proofreading through re-editing), and content and grammar (with exercises). This text also contains glossaries (grammar and rhetorical). Advanced GED Level: Sentence, Paragraph, Multi-paragraph.

Reynolds, Ed and Marcia Mixdorf. Confidence in Writing: A Basic Text. New York: Harcourt-Brace-Jovanovich, 1987. 333 pp. ISBN 0-15-512985-6.

A beginning-level text that gives the student much writing practice. Presents detailed, carefully modeled steps designed to promote success, and thus confidence, in *student's ability to write*. Majority of focus is on essay writing and responding to essay tests. Offers numerous prewriting and revising exercises. Appendix presents the basics of grammar, punctuation, and spelling, with emphasis on application to the revision stage of writing. Suitable for classroom use or individualized study. This text includes an index and an appendix. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Rico, Gabriele Lusser. *Writing the Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers*. Los Angeles, California: J.P. Tarcher, 1983. 287 pp. ISBN 0-87477-236-2.

Clustering technique was invented by the author in 1973. This text uses clustering methods to enhance creativity and voice in writing. Presents seven steps of clustering: Trial Web, Recurrence, Language Rhythm, Images, Metaphors, Creative Tension, Re-vision. Contains many exercises. Includes before and after samples of student writing. In-depth chapter on the brain explains how and why clustering works. Text includes an index and a bibliography. An important supplemental text for any teacher of writing. GED Level: Paragraph, Multi-paragraph.

(*) YOU CALL THIS A TOPIC SENTENCE?

Rippon, Michelle and Walter E. Meyers. Combining Sentences. New York: Harcourt-Brace-Jovanovich, 1979. 201 pp. ISBN 0-15-512250-9.

An approach to writing that builds on the student's intuitive understanding of spoken language. Part one offers the student a quick working knowledge of grammar. Part two gives practice in writing sentences. Part three shows how to join sentences into a unified paragraph. Exercises ensure that students practice plenty of writing. Frequent cumulative reviews occur throughout the text. Instructor's Manual provides a complete answer key, teaching hints, an explanation of the theory behind the combining techniques, and a bibliography. Text also includes indices. GED Level: Pre-sentence, Sentence, Paragraph.

Schor, Sandra and Judith Summerfield. The Random House Guide to Writing, 3rd Edition. New York: Random House, 1986. 471 pp. ISBN 0-394-33796-4.

A complete writing manual which covers grammar, usage, mechanics, business writing, essay format, and the research essay. Emphasizes the writing process, with detailed strategies for prewriting and revising. Includes both student and professional compositions as sample essays. Some content is too advanced for GED use, but the author's lively, workshop style makes this an enjoyable text. Instructor's Manual discusses teaching strategies and adaptation, offers a complete syllabus, and provides a bibliography and an index. Advanced GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Schuster, Edgar H. Sentence Mastery. New York: McGraw-Hill Book Company, 1981. 153 pp. ISBN 0-07-055621-0.

A three-level series (A, B, and C) of sentence-combining exercises. Each lesson gives explicit directions and examples for student practice. Written at an elementary level, these workbooks are suitable for pre-GED writing development. Sample exercises reproduced in this bibliography. Pre-GED, GED Level: Sentence.

Segan, Eleanor. How to Write Right 1: From Lists to Letters. New York: Entry Publishing, 1986. 91 pp. ISBN 0-941342-15-8.

How to Write Right 2: Forms and More. New York: Entry Publishing, 1986. 62 pp. ISBN 0-941342-16-6.

Two ESL or ABE level workbooks that aim toward giving adults "survival" writing skills. Book 1 covers notes, lists, memos, and personal and business letters. Book 2 familiarizes students with all the necessary written forms of everyday life. Second text includes a glossary. Pre-GED Level: Pre-sentence, Sentence.

Selby, Norwood. Essential College English: A Grammar and Punctuation Workbook, 2nd Edition. Boston, Massachusetts: Little, Brown and Company, 1987. 414 pp. ISBN 0-316-78023-5.

Essential College English is based on the premise that knowledge of grammar is a necessary tool for writing. Gives clear straightforward rules for grammar and punctuation use, followed by abundant practice sentences and review exercises. Avoids unnecessary detail on grammar; covers punctuation thoroughly. Instructor's Manual includes individual chapter tests, two comprehensive tests for grammar, two comprehensive tests for punctuation; answers for all the tests, and answers to review exercises from the text. Intended for developmental college use, this work is suitable for a GED program. Text includes an index. GED Level: Pre-sentence, Sentence.

Smolin, Pauline and Phillip T. Clayton. The Sentence. Lexington, Massachusetts: D.C. Heath, and Company, 1977. 197 pp. ISBN 0-669-00783-8.

A basic grammar workbook designed to teach students correct sentence structure. Gives clear, simple explanations followed by examples and exercises that require students to write their own sentences. Complete answer key allows individualized study. Periodic reviews reinforce key concepts. Leaves for later study such difficult problem areas as verb tenses and subject-verb agreement. GED Level: Pre-sentence, Sentence.

Solomon, Gwen. Teaching Writing With Computers: The POWER Process. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1986. 142 pp. ISBN 0-13-896366-5.

POWER is an acronym for: Prewriting, Organizing, Writing, Exchanging, Revising. Describes word processing, how to use it for each POWER stage of writing, and how to incorporate computers into a classroom situation. Reviews word processing software, accessories, and instruction manuals. Presents 30 detailed step-by-step teaching modules including: "Using the Word Processor," "Sentence Combining," Revising, Exposition, From Outline to Essay, "Reports and Term Papers," and "Grammar." An excellent book if you have computers (or may have them in the future). This text includes an index. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Spatt, Brenda. Writing From Sources, 2nd Edition. New York: St. Martin's Press, 1987. 475 pp. ISBN 0-312-89470-8.

A college-level text devoted to the writing of research essays. Designed to prepare students for academic and professional success in the following skills: analysis, synthesis, evaluation, and integration of opinions and facts taken from sources other than oneself. Depth of coverage and advanced level of writing make this text beyond the scope of most GED instruction. This text includes an index and appendices. Advanced GED Level: Multi-paragraph, Essay.

Spiegel, Harriet. Cornerstone: Foundations for Writing. Lexington, Massachusetts: D.C. Heath and Company, 1986. 280 pp. ISBN 0-669-04522-5.

A complete grammar/writing text based on the premise that good writing reflects a way of thinking, not a set of rules to be memorized. All lessons are oriented toward overall effective communication. Loaded with practice exercises that not only test the student's understanding of subject matter, but also stimulate higher thinking skills such as classification and synthesis. Available with Instructor's Guide which contains supplemental writing assignments and answers to practice exercises. Text includes an index and glossary. GED Level: Pre-sentence, Sentence.

Steele, Gary G. Shortcuts to Basic Writing Skills: An Innovative System in Composition, 2nd Edition. New York: Holt, Rinehart, and Winston, 1985. 334 pp. ISBN 0-03-069731-X.

Intended to prepare students for freshman college English. Based on the premises that people learn to write by writing and that teaching grammar rules has little effect on improving writing skills. Works directly on major problem areas, such as run-ons, fragments, and verb forms. Presents 26 steps to mastering composition, each step containing numerous practice exercises. An extensive appendix offers additional exercises, spelling tips, and study guidelines. Instructor's manual, which provides techniques for diagnosing student needs, is available. GED Levels: Pre-sentence, Sentence, Paragraph.

Stevenson, Marjolyn. English Syntax. Boston, Massachusetts: Little, Brown and Company, 1987. 389 pp. ISBN 0-316-81423-7.

Geared toward the advanced ESL student, this text goes deeply into the structure of the English language. Each chapter is divided into four sections: 1) "Preview/Review" section correlates previous learning chapter material; 2) "Grammar and Meaning," the bulk of each chapter, focuses on syntax; 3) "Solving Problems" section looks at specific problem areas for the material just presented; and 4) "Assignment for Writing" concludes each chapter. English Syntax is too advanced and technical for the average GED student. This text includes an index and appendices. Advanced GED Levels: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Steward, Joyce S. and Mary K. Croft. The Writing Laboratory: Organization, Management, and Methods. Glenview, Illinois: Scott, Foresman and Company, 1982. 155 pp. ISBN 0-673-15612-5.

A complete manual for creating, maintaining, and improving writing labs, written by experienced learning center directors. Chapter three gives detailed directions for effective student-teacher conferences. The appendix offers sample handouts, forms, contracts, and modules. Contains a useful topical bibliography and an appendix.

Strong, William. Sentence Combining: A Composing Book. New York: Random House, 1973. 205 pp. ISBN 0-394-31703-3.

A book of pure sentence combining -- no grammar, rhetoric, or process instruction. Based on the assumptions: 1) The most vital factor in learning to write well is not memorizing rules or analyzing structures but the practice of putting sentences together; 2) Speech is primary and writing is secondary; and 3) Every student can effectively use speech. Thus, the combining exercises are meant to be spoken and transferred orally, then written. Following each exercise is a writing "suggestion" to motivate original compositions from students. Instructor's Manual offers teaching suggestions and transparency masters. Sample exercises reproduced in this bibliography. Pre-GED, GED Level: Sentence.

Sunderman, Paula. Connections: Writing Across Disciplines. New York: Holt, Rinehart, and Winston, 1985. 285 pp. ISBN 0-03-062437-1.

Connections is designed for students who will pursue an academic or technical career. It is divided into two sections. The first section, "From Paragraph to Essay," presents the essentials of paragraph development and essay structure. The second, "Rhetorical Methods," focuses on patterns of exposition called for in academic and professional settings. Examples and readings center around scientific and technical areas of interest to ESL students. This text includes an index. Advanced GED Level: Paragraph, Multi-paragraph.

Swartz, Richard. Starting Points: A Guide to Basic Writing Skills, 2nd Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1987. 353 pp. ISBN 0-13-843046-2.

A basic skills text which combines grammar and the writing process. Places grammar in a supportive role for writing more effectively. Begins with a chapter that explores prewriting techniques and paragraph drafting. Follows with grammar and usage coverage which focuses on application to students' own writing. Presented next are paragraph and essay chapters that review the writing process taught in chapter one and expand this process into various modes of organization and development. Completing this text are chapters on mechanics, with emphasis on applying proofreading skills. Answer key provided for selected exercises. This text includes an index and an appendix. Good comprehensive text on the writing process. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Torrey, Maryann, Barbara Sloat, and F. John Kinyon. Fundamentals of English. National Publishers of the Black Hills, 1982. 277 pp. ISBN 0-935920-0-21.

A college remedial text based on the premise that an understanding of grammar is essential to effective writing. Extensive coverage of grammar, usage, and mechanics. Exercises contain engaging subject matter. Programmed format gives students immediate feedback. Text includes an index. Levels: Pre-sentence, Sentence.

Troyka, Lynn Quitman and Jerrold Nudelman. Taking Action: Writing, Reading, Speaking, and Listening Through Simulation-Games. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1975. 149 pp. ISBN 0-13-882571-8.

Like "Pentagon war games," these classroom simulation-games actively involve students in situations that require communication. After enacting each game, students are given paragraph and essay writing assignments. Theoretically, having been involved in active communication, students' writing will be more vivid, meaningful, and effective. Games include: "Uprising Behind Bars," "Women on Patrol," and "Population Control 2204." The Instructor's Guide offers advice on effective ways to introduce and enact the simulation games. Text includes an index and an appendix. GED Level: Paragraph, Multi-paragraph.

Troyka, Lynn Quitman and Jerrold Nudelman. Steps in Composition, 4th Edition. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1986. 486 pp. ISBN 0-13-847005-7.

Develops writing as a five-step process: prewriting, drafting, revising, editing, and proofreading. Each chapter integrates writing instruction with reading, vocabulary building, and spelling. Frequent "Try It Out" exercises reinforce the student's learning. Makes effective use of thought-provoking visuals and essays. Section on prewriting techniques contains examples and exercises in journal-keeping, free-writing, focused free-writing, brainstorming, and subject mapping. Appendices include: individualized study program, logical thinking, and topics for writing. Instructor's Guide offers additional exercises, recommended teaching techniques, classroom materials (including audio-visuals) and a complete answer key. Text includes an index and appendices. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Tyner, Thomas. *Writing Voyage: An Integrated, Process Approach to Basic Writing*. Belmont, California: Wadsworth Publishing Company, 1985. 316 pp. ISBN 0-534-03963-4.

A developmental text which integrates basic elements (grammar, sentence structure, punctuation, spelling) into the composing process. Each chapter takes the student step-by-step through prewriting, drafting, revision, and proofreading for paragraph and multi-paragraph essays. Basic elements are introduced at the appropriate stage; for example, subject-verb agreement is introduced to the student during proofreading. Chapter summaries highlight important steps in the composing process. Professional readings at the close of each chapter serve as models for analysis and discussion. Can be used individually, *but group exercises and peer editing make this text ideal for the classroom*. This text includes an index. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Tyner, Thomas E. *College Writing Basics: A Progressive Approach*. Belmont, California: Wadsworth Publishing Company, 1987. 422 pp. ISBN 0-534-06888-X.

A developmental text of basic writing skills designed for individualized study. The text is divided into six levels, each covering the same basic skill areas but each one progressively more challenging. Each level teaches basic grammar, sentence combining, and composition. A step-by-step "Writing Review" assignment at the close of each level requires students to apply that level's learning through the prewriting, drafting, and revising stages of composition. Each section within a level contains exercises and practice quizzes, along with complete answers to both. Instructor's Manual provides diagnostic quizzes, section quizzes, and comprehensive review quizzes. Text includes an index. GED Level: Pre-sentence, Sentence, Paragraph, Multi-paragraph.

Watkins, Floyd C., William B. Dillingham, and John T. Hiers. Practical English Workbook. Boston, Massachusetts: Houghton Mifflin Company, 1978. 224 pp. ISBN 0-395-25830-8.

A basic grammar, punctuation, and composition workbook with entries ranging from "Parts of Speech" to "Paragraph Unity." Designed as a supplementary manual for students to use to correct their writing weaknesses. GED Levels: Pre-sentence, Sentence, Paragraph.

Willis, Helen and Enno Klammer. A Brief Handbook of English, 3rd Edition. New York: Harcourt-Brace-Jovanovich, 1986. 334 pp. ISBN 0-15-505565-8.

An outstanding little sourcebook of "everything you've always wanted to know about English but didn't know where to find out." Areas covered include grammar, punctuation and mechanics, spelling, diction, and effective sentences. Contains a detailed, workable chapter on how to write research papers. This third edition avoids the in-depth analyses of grammar rules that have often been a source of confusion to students. Text includes an index. GED Level: Pre-sentence, Sentence.

Yarber, Robert E. Reviewing Basic Grammar, 2nd Edition. Glenview, Illinois: Scott, Foresman and Company, 1986. 239 pp. ISBN 0-673-16662-7.

As its name implies, this text reviews basic grammar for the adult who needs remedial work. Traditional terminology is used but with a minimum of abstract language. Though not exhaustive, this book does focus on common problem areas. Each chapter is self-contained and gives a variety of exercises, many of which require the student to compose sentences. This text includes an index and glossaries. Pre-GED, GED Levels: Pre-sentence, Sentence.

SECTION III

EXAMPLE EXERCISES

Please do not copy the exercises for use in the classroom--this would be a violation of the copyright laws. If you have questions about how the exercises might be incorporated into your writing curriculum, please contact the Special Demonstration Project staff.

Prewriting/Drafting

STEP 3—THE KNACK OF GOOD PROOFREADING

Proofreading, or "proofing"as it is sometimes called, is merely going over written work, letter for letter and word for word, to correct any mistakes that were made. It seems simple enough, but people who don't get practice usually aren't very good at it. It takes a certain knack, like a cashier's skill at making correct change every time, or the talent some waiters have for keeping every order straight with no mixups.

Most people start out as poor proofreaders. An instructor was very surprised to find out that students in her English sections had four to ten errors on one sheet of paper in their first attempt at straight copying. Maybe just as surprising was the change after two or three practice sessions. The same students reduced their mistakes to an average of fewer than one per page. The knack for proofreading comes with effort and practice.

Your proofreading accuracy will increase if you use a few simple techniques.

First of all, take your time. Something you've spent an hour on deserves more than three minutes of checking. If you miss errors in it, you could end up having wasted your hour.

Second, proofread at least twice. A quick once-over just doesn't do the trick.

Next, try using a blank card or piece of paper to catch each part, line by line. Move the paper down the page like a marker. It will cover up the part you haven't done and underline the part you're doing.

And finally, when you have work that you don't need to hand in immediately, put it aside for a while before proofing it again. If you "let it cool" for a few hours or overnight, you will come back to it with a fresh eye and see things you missed before. You can use this technique on both Home Practice Papers and paragraphs written at home.

Doing the Exercises

Although this Step involves checking over written work you have copied, the proofreading skill you need for it is the same used in checking over writing you make up yourself.

Doing an exercise for Step 3 is simple.

1. Label a sheet of paper with your name and Step 3. You may use either of the exercises on pages 20 and 21 or pick one of the Step 3 exercises listed on page 182 in the Appendix.
2. Copy the passage in ink, using clear cursive writing. Make your work very easy to read.
3. Include the title of the passage.
4. Indent the first line (move in a few spaces) and indent all the other lines that are indented in the passages.
5. Put in capital letters, periods, commas, etc., exactly where they are in the passage.
6. You do not have to have the same number of words on each line as the exercise does.
7. When you have finished copying, proofread. Read back over your work carefully to see that you have no mistakes. Neat cross-outs will be accepted.

EXERCISE 3I: REFRESHER

1. Correct the fragments, comma splices, and run-ons in the paragraph below.
2. Answer the additional questions that follow the paragraph.

Two well-known psychologists recommend that people follow a series of specific steps when they are about to have an argument. Let's say, for example, that Linda is angry with her boyfriend, George. Because he criticizes her in front of other people Using the psychologists' "fair fight" procedure. Linda would first tell George that she has a complaint that she would like to discuss with him at some future time, in this way, he is not caught off guard. When the two later meet to settle the problem, Linda would begin by stating her grievance, then George would repeat in his own words what Linda has just said. This "feedback" technique guarantees that he has been listening carefully and has understood Linda's point of view. Next, Linda would make her demand for change. Which is that George must not criticize her in front of others. Again, George would repeat what Linda has just said now he would have a chance to give his side of the issue, which Linda would "feed back" to prevent misunderstandings. This exchange would continue until the two finally reach an agreement and make an appointment to discuss the problem again in a few months. The second meeting will give Linda and George the opportunity to discuss how well the agreement has worked. And to make any necessary changes that will improve the situation still further. If people follow this "fair fight" procedure, then perhaps an argument can actually strengthen a relationship rather than tear it apart.

EXERCISE 3f: Each of the following paragraphs contains one fragment. Make it into a complete sentence, rewriting where necessary. Use the space provided.

1. At the age of 65, Harland Sanders decided to start a new business. After profits dropped off at his Corbin, Kentucky, restaurant. He sold restaurant owners across the nation the right to use his secret recipe for "Kentucky Fried Chicken." When he retired nine years later, he had earned $2 million and his face was world famous.

2. A young surgeon had to earn extra money to help repay his education loans. He took a part-time job as a butcher's assistant at a meat market. One day, a woman who was rushed to the hospital with severe appendicitis started to explain her problem to the surgeon. Then suddenly screamed in terror and shouted, "Oh, no! Help! He's my butcher!"

3. How to train your pet dog. First, let him get used to the leash by having him always wear it. Second, pull gently on the leash and speak firmly when teaching him what to do. Finally, reward him when he does well.

4. Pancho Villa, the Mexican revolutionary general, leading the last army that successfully invaded the United States in March 1916 at Columbus, New Mexico. He was chased by General Pershing and general-to-be George Patton, but he got away from them in the mountains. In fact, he had escaped capture many times during the long Mexican Revolution. After he retired to a ranch in Durango, Mexico, he was ambushed and killed in 1923.

5. In the year 996 the Persian ruler Agud made a declaration. To control mass starvation as a result of a terrible famine throughout his kingdom. He ordered that for every person who died of starvation one rich person would be executed. No one starved.

EXERCISE FOR STEP 9*

Correct the fragments and run-ons you find in the passage below so that it is all written in complete sentences. Add extra words to the fragments so they make sense, and correct the run-ons as you did in Step 7. Add capitals, periods, and question marks wherever they are needed. Different students will write different correct versions.

Mopeds

a bicycle with a motor attached some places still don't have many a moped is fantastically economical with gas pay less for a new one than for the average used motorcycle some states let fourteen year olds drive them some don't require a license or insurance

mopeds are really dangerous in a lot of situations they're too slow not much acceleration especially on hills you should wear a helmet even if not required they wear out in a few years not a toy at all it is foolish to let a child ride one alone forget about it in deep snow also no protection in an accident mopeds are so slow that in a race the skinniest driver usually wins

i think they're great fun on a beach or like a dirt bike more dealerships are opening all the time they've been used for years in many parts of the world not many made here yet american drivers aren't used to seeing them the energy crisis may cause lots of changes in our way of life and means of transportation

Some Short Explanations

A *sentence fragment* is a group of words that makes up only part of a sentence and does not make sense by itself. You need to add something to a sentence fragment to make a complete sentence.

A *run-on sentence* is two sentences that run together. The two sentences need to be separated by a period (or a question mark or exclamation point). Sometimes putting in a word like *and* or *but* or *because* will correct a run-on.

A *comma splice* is a special type of run-on sentence. It has a comma between the two sentences. The comma, of course, does not keep the run-on from being a run-on. The two sentences still need a period or connecting word between them.

A *complete sentence* is a group of words that expresses a complete thought and makes sense by itself. This definition is really too simple to be accurate, but it will do to get you started.

Although these explanations are shorter and more efficient than learning all the grammar you might study, they are not perfect. It will probably take a bit of experience doing exercises for you to be able to use them accurately. Look at the examples below and see if you are starting to have an idea about which are fragments, which are run-ons, and which are correct and complete sentences.

1. Trying to find a good restaurant for lunch.
2. I need a match are you a smoker?
3. Whenever you get finished.
4. He's the supervisor see him about a job.
5. My car has a lot of miles on it.

Because they don't make sense, Numbers 1 and 3 are fragments. Numbers 2 and 4 are run-ons, because each one of them is really two complete sentences that should be separated. Number 5 is a complete sentence.

☐ 1. EXERCISE *on shortening run-ons*

Put a period where the following run-ons might be broken up. Then streamline them into just one or two sentences, but don't crowd things too drastically. Save the key words and drop out the unimportant words.

Example:

> Exercises increase flexibility of the muscles, so they should be done, because unless patients get exercise, they will be confined to a wheelchair sooner than is necessary.

You could fix it this way:

> Exercises to increase flexibility of the muscles help keep patients from being confined to a wheelchair sooner than necessary.

[1] In a sleazy punk dress, you can put on leather from head to toe, or you can choose leopard skin, or you may just wear a ripped-up T-shirt and black pants, but you should always look tough and messy.

[2] The software is complicated, and the average programmer finds it difficult, but the programmer eventually learns to handle the software, and the game is ready to run.

[3] There may be an infection, so I carry out a blood count, and it's called a white-blood-cell count.

[4] There are mountains in the north, and you find lakes in the south, and all this scenery is very beautiful, so you should visit it.

[5] The first batter struck out, but the second one hit a single, and the third one hit a double, so the coach sent out their best home-run hitter.

[6] Society will be made up of older people, and when that happens, government services will change and public needs will be shifted toward the needs of the older people.

[7] A tax lawyer may work for a private firm, or he or she may go to a corporation, or he or she may be employed by the government.

[8] The program accepts the input data, and then it processes the data, and finally it is ready to output the results, so the program has three parts.

[9] The Vietnam war confused the country, and the hawks were for it, but the doves were against it, so the groups clashed and rioted.

[10] Lake Tahoe is scenic, but it is also exciting, so you can go there to get away from the city and yet you will not be bored.

EXERCISE FOR STEP 12*—CORRECTING VERB ERRORS IN PASSAGES

In the exercise below the only errors are verb errors. There may be as many as ten of them. Correct all those you find.

(1) You will get more money for your car if you sell it the right way. (2) Even a new car look better if you have wash the outside and cleaned the inside. (3) A wax job don't hurt either. (4) Steam-cleaning a dirty engine block is also a good idea. (5) Because there is not many people who want a car with rust or dents, you should have body work done first.

(6) Banks and credit unions has "blue books" that gives current retail value and current loan value on most vehicles. (7) People who offers to give you a little money down and then make payments should be told to get their own financing. (8) Certified checks and cash is acceptable but not personal checks. (9) In most states there is information and forms available for transferring the title at the motor vehicle department.

How many errors were there in the passage ______?

EXERCISE FOR STEP 13*

Copy the passage, changing *mother* (singular) to *mothers* (plural) in the title and everywhere else. The first sentence will read, "Working mothers are busy women." You will have to continue by changing the related singular words to the plural.

The Working Mother, a Busy Woman

A working mother is a busy woman. She has at least two big responsibilities in her life, and she tries to spread her time to cover everything. A working mother holds down a job just like an ordinary worker, but she also heads home after work and makes a home for her family. On weekends she attempts to catch up on housework and she becomes a full-time mother. Because she usually goes daily to work, school or nursery, and back home again, she spends more time driving than other women.

A working mother gets a job because of financial necessity or simply because she enjoys her career. Sometimes she splits family duties evenly with her children's father, and sometimes she is faced with all the responsibility.

Lately, the working mother has been joined more and more often by another type of busy woman, the student mother. She leads a life similar to her working sister.

Main Drag, Saturday Night

1. The cars come cruising up Broadway.
2. The cars are glittering.

3. The paint is harsh.
4. The paint is metallic.
5. The paint is highly waxed.

6. There is a rumble of exhaust.
7. The rumble is great.

8. Lights explode softly off the scene.
9. The lights are for the street.
10. The scene is primitive.

11. The boys are wearing their masks.
12. The masks are sullen.
13. The masks are tough looking.

14. The girls are decked out in hairdos.
15. The hairdos are bizarre.

16. It is like a supercarnival.
17. The supercarnival is spectacular.

18. It is part of our mating rites.
19. The mating rites are weird.
20. The mating rites are national.

Most of Us Remember

1. Most of us remember Groper.
2. We remember from our high school days.

3. He was angular.
4. He was muscled.
5. He had huge hands.

6. The quarterback would send him down.
7. The quarterback would send him out into the flat.

8. And then the football would come.
9. It looped in an arc.
10. The arc spiraled.

11. Groper would go up.
12. He would scramble with the defense.
13. The defense clawed at his jersey.

14. He was always in the right place.
15. He was always there at the right time.

16. Now we all wonder.
17. We wonder about Groper.

18. He just hangs around town.
19. He does odd jobs.

20. You can see him in the evenings.
21. He watches the team.
22. The team practices.

MODEL C: ON - YOUR - OWN EXERCISES

C•11 ***The football took a great bounce.***
The football was kicked end-over-end.
The bounce was in the wrong direction.

C•12 ***Our product is ready to market.***
It is thoroughly tested.
It is fully guaranteed.

C•13 ***The driver careened into the ditch.***
The driver glanced down carelessly.
The driver reached for a cigarette.

C•14 ***A broken cup was all that remained.***
Its handle was missing.
Its rim was badly chipped.

C•15 ***Theresa headed for the campus job office.***
She heard about summer opportunities.
The opportunities were for employment.
The employment was in national parks.

C•16 ***The company's goals have been achieved.***
The goals are reduced expenses.
The goals are increased sales.
The goals are higher profits.

C•17 ***Many women share housework.***
They are reluctant to give up careers.
They are reluctant to give up interests.
The interests are intellectual.
The sharing is with their husbands.

C•18 ***American companies are now producing cars.***
The companies are responding to Japan's challenge.
The companies are trying to regain leadership.
The cars are highly fuel-efficient.
The cars are much more reliable.

C•19 ***The hurricane gathered force.***
It was the second of the season.
It was a storm with tremendous fury.
The force was destructive.
The gathering was 500 miles offshore.

UNIT 4 Lesson C

You have seen that *and*, *but*, and *or* can be used to join two sentences. They can also be used to join a sentence to *part* of a sentence. In the example below, notice how "and" joins the underlined part of the second sentence to the boldfaced sentence:

Frank tore up the paper.
He walked away. (and)

Frank tore up the paper and walked away.

Notice, too, that the second sentence in this example is not in boldfaced type. The reason is that after "He" is dropped, the second sentence is no longer a main sentence. It is no longer equal to the first sentence. It becomes a part of the first sentence. For the same reason, no comma is used before the word "and."

In the exercise below, be sure to add only the underlined words to the main sentence. Do not use a comma if there is none in parentheses.

Your Turn

1. **The secretary is *here*.**
   He forgot his pen. (but)

   ____

2. **I could *hear* their cries.**
   I couldn't help them. (but)

   ____

3. **I was all ready to go.**
   I had already closed the door. (and)

   ____

   ____

4. **Should I take a nap?**
   Should I watch television? (or)

   ____

UNIT 6 Lesson A

You have seen that *and*, *but*, and *or* can be used to join two sentences. When they join two complete sentences, those sentences are both considered main sentences. They are equal in value. We show this by printing both sentences in boldfaced type. Here is a different set of joining words:

after before because when if unless until

When we use these words to join two complete sentences, the sentence that begins with the joining word is not considered to be a main sentence. It becomes a part of the main sentence. Here is an example:

The wolf ran away.
It ate Ms. Hood. (after)

The wolf ran away after it ate Ms. Hood.

Commas are generally not used before these joining words. Do not use commas in the exercise below. Also, remember to change the capital letter at the beginning of the second sentence to a small letter.

Your Turn

1. **The *woman* retired.**
   She became sixty. (when)

2. **The *women* had climbed the mountain.**
   The storm came. (before)

3. **I'll be all right.**
   The doctor comes. (until)

UNIT 6 Lesson B

What differences do you see between the sentence below and those you wrote in the last lesson?

After the wolf ate Ms. Hood, it ran away.

Did you notice that "After" started the sentence instead of standing in the middle? Notice, too, that a comma is used between the end of the first part and the beginning of the second part. Study the signal used below to make these kinds of sentences.

You leave early. (If . . . ,)
You won't be late.

If you leave early, you won't be late.

As usual, the word in parentheses goes to the front of its line. Notice the three dots in the signal clue. They show that the words in the first sentence come after the joining word but before the comma. The first line then looks like this:

If you leave early,

You then add the main sentence, changing its capital letter to a small letter:

If you leave early, you won't be late.

Your Turn

1. They had no money. (Because . . . ,)
   They couldn't buy *any* gum.

2. You've been there. (Until . . . ,)
   You haven't seen *anything*.

3. I went to the zoo. (Before . . . ,)
   I'd never seen a tiger.

UNIT 1 Lesson A

Suppose you want to tell someone that you live in a house and that the house is white. You could say it this way:

I live in a house. The house is white.

Another way of saying it is this:

I live in a white house.

You would probably say it the second way most of the time. It is quicker and easier than the first way. When you write, however, perhaps you sometimes string out a number of short sentences or a number of short sentences joined by *and*. The work you will be doing should help you to avoid such a string of baby sentences.

This first lesson is easy. But it is the root of many lessons that follow. Learn now to do it right, and you should have few problems later.

Each pair of sentences in the exercise below should be written as *one* sentence. You do this by taking the underlined word out of the second sentence and writing it in the first sentence. The rest of the second sentence is not used. Here is an example:

My friend likes to read books.
The books are good.

My friend likes to read good books.

It might seem as if the second sentence is not important, since you use only one word from it. But it is more important than it might seem. It helps to tell you where in the first sentence you should put the underlined word. In this case, you put "good" in front of "books" rather than "friend" because the second sentence tells you that it is the books that are good, not the friend.

Your Turn

1. It's *a* climb.
   The climb is easy.

2. **I've got *an* idea.**
My idea is funny.

____

3. **My mother has four sisters.**
Her sisters are happy.

____

4. **I want to climb those trees.**
Those trees are tall.

____

5. **The dancer wore a dress.**
The dress was colorful.

____

6. **The dancer tore her dress.**
Her dress was pretty.

____

7. **She has a family.**
Her family is small.

____

8. **My brother has a lot of friends.**
His friends are good.

____

____

9. **Start every sentence with a capital letter.**
The sentence is new.

____

____

10. **We're going to visit the Capitol Building, too.**
The Capitol Building is old.

____

____

In the first unit you added single words to the boldfaced sentence. In this lesson you will add *groups of words*. Each group will begin with a little word from the following list:

at by for from in of on to with

It is good to know these words because they are used so often. Notice, for example, how many are used in this introduction.

As before, take the underlined words out of the second sentence. Put them in the boldfaced sentence. But put them *after*, not before, the word they tell about. Here is an example:

The girls have climbed the tree.
They were the girls from our block.

The girls from our block have climbed the tree.

Remember that the second sentence will give you a clue about where to put the underlined words. In the example, you can see that "from our block" goes after "girls," not after "tree." You can tell this because the second sentence tells about "girls." It does not say anything about "tree."

Your Turn

1. ***It's* the maple tree.**
   It is the tree on our corner.

   ____

2. **The dog has lost *its* collar.**
   It is the dog in the street.

   ____

3. **I didn't hear the accident.**
   It was the accident at the intersection.

   ____

UNIT 1 Lesson C

In this lesson you also make three sentences into one. But you have to be careful where you put the underlined words. The underlined word in the second sentence will go in front of one word in the first sentence. The underlined word in the third sentence will go in front of a different word in the first sentence. Here are two examples:

Our aunt brought us two dogs.
Our aunt is young.
The dogs are black.

Our young aunt brought us two black dogs.

My uncle bought me an apple.
My uncle is friendly.
The apple was crunchy.

My friendly uncle bought me a crunchy apple.

Notice that the second and third sentences will tell you where to put the underlined words. In the first example, you know that "young" goes before "aunt" because the second sentence tells you about "aunt." You know that "black" goes before "dogs" because the third sentence tells about "dogs," not about "aunt."

Your Turn

1. **A driver *would have* seen the light.**
   A driver should be alert.
   The light was red.

2. **Any climber could have climbed that tree.**
   The climber must be good.
   That tree was tall.

3. **The girl has torn her dress.**
   The girl was careless.
   The dress was new.

UNIT 4 Lesson A

So far, you have used only underlining as a clue. In this lesson you will learn a new clue—parentheses. Parentheses look like this: ( ). When you see something in parentheses at the end of a sentence, always put it at the *beginning* of that sentence. If you follow that rule in your work below, you will be putting whatever is in parentheses *in between* the first sentence and the second sentence. In other words, you will be using the things in parentheses to join the two sentences together. Here are two examples:

Don't break a mirror.
You'll have bad luck. (, or)

Don't break a mirror, or you'll have bad luck.

I never forget a face.
In your case I'll make an exception. (, but)

I never forget a face, but in your case I'll make an exception.

Notice the commas in these examples. The comma from the parentheses is used in place of the period at the end of the first sentence. Then the joining word is used. Then the second sentence is written—without a capital letter.

Notice something else: *Both* sentences are printed in boldfaced type. This means that both sentences are main sentences. They are equally important.

Your Turn

1. **I want to visit the *Capitol* Building.**
   I have no *capital*. (, but)

   ____

2. **You shall know the truth.**
   The truth shall make you free. (, and)

   ____

3. **Give me liberty.**
   Give me death. (, or)

   ____

☐ 12. EXERCISE *on combining sentences*

In the following items, the sentences are too short and choppy. Make each item into one sentence either by combining the key words from the various sentences or by using linking words. You can drop unimportant words or words that say the same thing as other words. You may need to do some rearranging and streamlining.

Example:

> We need new sockets. Three of them should do it. Our lamps aren't working. The lamps are the ones upstairs.

You could fix it like this:

> We need three new sockets for our lamps upstairs.

[1] The manager became ill. It was serious. This was at a very bad time.

[2] The employees were confused. Taxes were lowered. Then taxes were raised again.

[3] My new car is a compact. It's economical. It's roomy, too.

[4] We took three grams of the compound. We had it in a test tube. We stirred it for ten minutes. We kept it over a small flame.

[5] The state prison is still just as bad. It's a horrible place. It's unfit for human beings.

[6] The suspect had a large bruise. This told the inspectors something. He must have been in the fight.

[7] The stereo has 100 watts per channel. It has four speakers. The speakers are evenly balanced.

[8] I studied the textbook. I studied my notes too. These notes were from the lecture.

[9] It snowed in the desert. That was last year. It made the desert green in the spring.

[10] There was an auto accident last night. This shocked our whole family.

The earlier sections of this chapter should have made it clear that long sentences can be tiresome and tough to read. You shouldn't struggle to make sentences long for no good reason. Remember that longer sentences must still be *easy to understand*. So save your combining for times when the materials are easy or familiar.

DOUBLING EQUALS: THE BASIC PARALLEL

The simplest doubled form illustrates what is involved in any parallel.

I *sang* the first verse and *whistled* the second.

What is stressed here?—Two actions performed by the same person. The two equal actions (*sang, whistled*) are conveyed by the two equal words; that is, words of the same grammatical type and form, verbs. And the two words are shown as equal by one of the two devices of structure that set up a parallel: the use of certain key words, such as the *and.* The other device is the use of certain punctuation, such as a comma or semicolon.

practice set 1

A. *Complete each of the following with a parallel item.*

1. He likes fishing and ________________________________

2. I could not stand to see him or ________________________________

3. I liked to sit in the sun and ________________________________

4. I want him in the house and ________________________________

5. We judge our friends by their words and ________________________
____

6. With Fred, I always felt young and ____________________________
____

7. Barbecuing and ________________________________ were his favorite pastimes.

8. I wanted to leave, but ________________________________

9. Whether drunk or ________________________________, he liked to pick a fight.

10. Life is a mystery and ________________________________

B. *Write sentences as directed for each.*

MODEL Write a sentence with two parallel subjects and one verb:
Maurice and Leonid left for the mountains.

1. Write a sentence with two parallel verbs:

____

____

2. Write a sentence with two parallel prepositional phrases:

____

____

practice set 2

A. *Complete each sentence as indicated.*

1. I wanted both the red one ________ the blue one.
2. I said yes, ________ Sally said no.
3. I left as early as I could; ________, it wasn't early enough.
4. He got off to a quick start; ________, I couldn't catch him.
5. He wandered from town to town, but ________
6. He was a bad loser; indeed, ________
7. I left at noon; she, ________, didn't leave till three.
8. He tried but ________
9. He got them all right; of course, ________
10. He had everything, yet ________

B. *These sentences do not have correct parallel structure for elements that should be equal. Edit them to produce effective parallel form.*

1. Shirley likes to play soccer and watching baseball.
2. Mr. Bartleby played bridge in the morning and was always reading when it was afternoon.
3. Since we had just arrived and because of our beards, we were not treated kindly.
4. He used to tell us what to do and all kinds of things to avoid doing.
5. I learned what he had done but not the time that it had occurred.
6. They judged the entries by their humor and if they were original.

■ B. HOW SIMILAR SHOULD YOUR SENTENCES BE?

Another problem writers face is deciding how closely their sentences should resemble one another. If you work too hard to make every sentence exactly alike, readers will get bored. But if you work too hard to make every sentence radically different, readers will get confused. Actually, most writing falls in between—some similar sentences and some different ones.

Sentences can be similar in their **PATTERNS**—that is, in the way their words and clauses are arranged. Sentences can also be similar in their **CONTENT**—that is, how close they come to saying the same thing.

In both patterns and content, you need to consider how much similarity you want. Due to the influence of everyday talk, writers usually have two tendencies. They make their *patterns less similar* than they ought to, because talking is spontaneous and its patterns don't get so much attention. Or writers tend to make their *content more similar* than they ought to, because talking contains so many restatements (see Chapter 1, Section C.3). So we'll concentrate first on *increasing* the similarity of patterns and then on *decreasing* the similarity of content.

☐ 15. EXERCISE *on using similar patterns inside one sentence*

Fix these sentences by using similar patterns to say similar things. Try to pick the best way to fix each one.

Example:

The man at the counter wanted to know my place of residence and what my parents' occupation is.

You could fix it like this:

The man at the counter wanted to know where I live and what my parents' occupation is.

[1] You can have either a boat ride along the coast, or you ride the bus over the mountains.

[2] The instructor was the one who selected questions, and she had the job of nominating speakers.

[3] These new pills will make your stomach relax, and the end of your headaches will come.

[4] My father said to stay in college and that I should study law.

[5] The secretary must attend all meetings, call the roll, and is the one who writes down all items of business.

[6] With a four-day work week, people could spend more time with their families, and it would be possible to make more trips as well.

[7] Congressional leaders couldn't decide whether to increase American involvement or if they should withdraw.

[8] A sophomore needs three important qualities: persistence, being confident, and a mature outlook is good too.

[9] In the autumn, these Indians had the customs of painting their houses, to exchange gifts, and they offered prayers for the harvest.

[10] We learned about cutting the metals and how you can shape them with heat.

The following groups of sentences don't contain any transition words now. Read them over and add a transition word between the sentences where you feel one is needed. You will *not* put a transition word at the beginning of every sentence. You decide which sentence should be introduced by a transition word and insert it. Then fill in the type of relationship: contrast, addition, or result. The first one is done for you. (There may be more than one correct answer; in that case you must defend your understanding of the relationship among the sentences.) Have fun.

Write the type of relationship here:

contrast ______ 1. Football players and baseball players are sometimes very rich.

However, Athletes don't always earn as much as race horses.

Some race horses have earned more than 15 million dollars for their owners.

______ 2. If adults leave them alone, kids can come up with their own explanations concerning death.

My little cousin said that God needed a dog for the angels to play with, so God took Scruffy.

______ 3. I am very busy.

I come to school in the morning and in the afternoon I go to work.

I am trying to start my own business.

I work on that in the evenings and on the weekends.

TASK 13: Cohesion: Creating Sentences That Follow Transitions

Transition words are signals. They are always followed by complete sentences. Write a sentence of your choice following each transition word below.

1. I have many hobbies. As a result, ______________________________.
2. I have many hobbies. For example, ______________________________.
3. I have many hobbies. However, ______________________________.
4. I have many hobbies. In addition, ______________________________.
5. Writing is not always easy. Therefore, ______________________________.
6. Writing is not always easy. However, ______________________________.

Practice Quiz

Take this practice quiz to prepare you for the section quiz your instructor has. Then compare your answers with the answer key. When you are ready for the section quiz, let your instructor know.

Circle the letter of the best-worded sentence in each pair.

Example

[✓ a.] I'll come to the lobby of the hotel after I manicure my fingernails.
b. I'll come to the lobby of the hotel while I manicure my fingernails.

1. a. Before you sit down to play the saxophone, please buy a new reed.
   b. After you sit down to play the saxophone, please buy a new reed.
2. a. After all of the plans for the boat trip were made, they were changed.
   b. When all of the plans for the boat trip were made, they were changed.
3. a. While you are taking a nap on the sofa, I'll take one on the floor.
   b. Before you are taking a nap on the sofa, I'll take one on the floor.
4. a. The jewel thief was caught when he returned to the scene of the crime.
   b. The jewel thief was caught until he returned to the scene of the crime.
5. a. Julie broke out in a terrible rash while she was vacationing in the mountains.
   b. Julie broke out in a terrible rash where she was vacationing in the mountains.
6. a. Until I find a better way to catch crawfish, I'll keep using my net.
   b. As I find a better way to catch crawfish, I'll keep using my net.
7. a. Whenever the plane circled over Harriet's house, she shook her fist at it.
   b. Until the plane circled over Harriet's house, she shook her fist at it.
8. a. Wherever you want me to plant the elm tree saplings, I'll be glad to plant them.
   b. Where you want me to plant the elm tree saplings, I'll be glad to plant them.
9. a. After last night's storm, the air is fresh and clear.
   b. While last night's storm, the air is fresh and clear.
10. a. When John hammered in the nail, he drove it through the wall.
    b. Before John hammered in the nail, he drove it through the wall.

Practice Quiz Take this practice quiz to prepare for the section quiz. Then compare your answers with the answer key. When you are ready for the section quiz, let your instructor know.

Circle the letter of the complex sentence with the most appropriate *subordinating conjunction*.

Example

[✓ a.] If you want to study with me tonight, meet me in the library at 7:00.
b. Unless you want to study with me tonight, meet me in the library at 7:00.
c. Although you want to study with me tonight, meet me in the library at 7:00.

1. a. I'm not going to Fred's birthday party because I've heard it is going to be terrific.
   b. I'm not going to Fred's birthday party if I've heard it is going to be terrific.
   c. I'm not going to Fred's birthday party although I've heard it is going to be terrific.
2. a. The city council voted against enclosing the downtown mall because the project was too expensive.
   b. The city council voted against enclosing the downtown mall although the project was too expensive.
   c. The city council voted against enclosing the downtown mall unless the project was too expensive.
3. a. Margie's stamp collection was stolen because she had it stored in a safe.
   b. Margie's stamp collection was stolen if she had it stored in a safe.
   c. Margie's stamp collection was stolen although she had it stored in a safe.
4. a. Because the water supply is checked for contamination, I wouldn't drink it.
   b. Unless the water supply is checked for contamination, I wouldn't drink it.
   c. Since the water supply is checked for contamination, I wouldn't drink it.
5. a. Since we've owned those white rats, they've doubled in size.
   b. Because we've owned those white rats, they've doubled in size.
   c. Unless we've owned those white rats, they've doubled in size.
6. a. Because pesticide poisoning is a big problem, acid rain is an even greater one.
   b. Although pesticide poisoning is a big problem, acid rain is an even greater one.
   c. Unless pesticide poisoning is a big problem, acid rain is an even greater one.
7. a. Aunt Mildred wrote you out of her will because you didn't invite her to your wedding.
   b. Aunt Mildred wrote you out of her will if you didn't invite her to your wedding.
   c. Aunt Mildred wrote you out of her will although you didn't invite her to your wedding.

Practice Quiz Take this practice quiz to help prepare for the section quiz. Check your answers with the answer key. When you are ready for the section quiz, let your instructor know.

I. Circle the letter of the *best-worded* sentence from each group.

Example

[✓ a.] The river is low in the winter, but it will be full again by spring.

b. The river is low in the winter, so it will be full again by spring.

c. The river is low in the winter, for it will be full again by spring.

1. a. Break dancing is sweeping the nation, or I think it is only a fad.
   b. Break dancing is sweeping the nation, but I think it is only a fad.
   c. Break dancing is sweeping the nation, for I think it is only a fad.
2. a. The crowd at the Motley Crue concert in Akron was large, yet it wasn't very lively.
   b. The crowd at the Motley Crue concert in Akron was large, so it wasn't very lively.
   c. The crowd at the Motley Crue concert in Akron was large, or it wasn't very lively.
3. a. We are going to have to cut down on our phone calls, and our phone bill was $100 last month.
   b. We are going to have to cut down on our phone calls, so our phone bill was $100 last month.
   c. We are going to have to cut down on our phone calls, for our phone bill was $100 last month.
4. a. Hal was depressed about his broken arm, so at least it would heal before track season.
   b. Hal was depressed about his broken arm, and at least it would heal before track season.
   c. Hal was depressed about his broken arm, but at least it would heal before track season.
5. a. Miriam had a week's vacation from work, yet she took her family to the mountains.
   b. Miriam had a week's vacation from work, so she took her family to the mountains.
   c. Miriam had a week's vacation from work, or she took her family to the mountains.
6. a. The cows are grazing down in the valley, or there is little grass left in the hills.
   b. The cows are grazing down in the valley, yet there is little grass left in the hills.
   c. The cows are grazing down in the valley, for there is little grass left in the hills.
7. a. Handyman's has a good sale on plywood, for Grossman's has an even better sale.
   b. Handyman's has a good sale on plywood, or Grossman's has an even better sale.
   c. Handyman's has a good sale on plywood, yet Grossman's has an even better sale.

Exercise 13 Rewrite and combine the following pairs of sentences with coordinating conjunctions to form compound sentences. Use the conjunction that best joins each pair, and put a comma before the coordinating conjunction.

Example I am tired of staying home every night. I'm going out tonight for a change.
Revised: I am tired of staying home every night, so I'm going out tonight for a change.

1. Let's spend the Fourth of July at Traver Park. Let's spend it at Avocado Lake.
2. It's going to be chilly at the hocky game. We should wear sweaters and jackets.
3. We won't have a chemistry class for a month. Julian blew up the science lab.
4. Doctors are studying the diets of cancer victims. They hope to find a link between diet and cancer.
5. Henrietta is a sweet lady. She has a terrible temper.
6. The Methodist Church hired a woman pastor. She won't be in town for nearly three months.
7. Calvin wants the best for his children. He refuses to spend any money on himself.
8. Marian walked to the G Street bus stop. Then she caught a bus to the new museum.
9. Your eyes look terrible. Your tears have smeared the mascara.
10. The fireplace threw out a lot of heat. I still got cold lying on the tile floor.
11. You must be an expert bowler. You must be having beginner's luck tonight.
12. The nursery temperature stays at 76 degrees. The ferns grow best at that temperature.

Exercise 13 Revise the following sentences by eliminating unnecessary words and finding simpler language to replace wordy expressions. When you have revised a sentence, there should be no word in it that is not needed to express the thought. Show your revised sentences to your instructor.

Example Mother used to spank us when we did things that mother didn't approve of herself.
Revised: Mother used to spank us for doing things she didn't like.

1. The sand on the shore is a dark brown color on the beach.
2. The blue water seems to never end with miles of blue water to be seen.
3. On the shore there are different sizes of people of different heights and weights on the shore.
4. I have an average-size room that is twelve-by-twelve feet, and it is painted a white color.
5. The birds were flying very, high up in the sky way up there in the blue.
6. I am going to explain to anyone who reads this how to play the game of pool.
7. Before you get started in playing the game of pool, chalk up your cue stick.
8. Now you are ready to take the test, which is on algebra, and which is in room 32.

☐ 20. QUIZ *on inconsistent statements*

Revise the following statements so that they make complete sense. Remember: pay attention to the people doing the actions; put things next to each other that fit together; and don't make things too complicated.

[1] In the control chair, the roar of the fire vibrated the pilot's body.

[2] Vance's demanding tasks have kept him away from his family, which includes four daughters and a son, far more than he would like. [*Time*, April 24, 1978]

[3] I had been driving for forty years when I fell asleep at the wheel and hit a tree.

[4] When first discovered, Dr. Li could find no use for the protein.

[5] The innkeeper is not responsible for any loss to a guest, not being a horse or live animal. [sign in an old Canadian hotel]

[6] Huey Newton said he will testify at his trial on charges of killing a prostitute against his lawyer's advice. [*Cleveland Plain Dealer*, March 8, 1979]

[7] You stand there with your fans backing you up along the sidelines.

[8] While in first grade, my father insisted I should learn to read.

[9] The photo shows a coffee service supported by chicken legs which belonged to Mrs. Abraham Lincoln. [Associated Press, April 2, 1980].

[10] Crowds Rushing to See Pope Trample Six to Death [*Peoria* (Ill.) *Journal Star*, July 9, 1980]

☐ 21. REVIEW QUIZ *on inconsistent statements*

Same instructions as on the previous quiz.

[1] Fish and Game Will Hold Annual Elections [*Berkshire* (Mass.) *Courier*, Dec. 24, 1974]

[2] Patrolman Sarno admitted striking a man who later died at least once while quieting a public disturbance. [*Woodbridge* (N.J.) *News Tribune*, Jan. 21, 1976]

[3] For the President or other leaders, the FBI has plans to handle any future assassination. [*Wenatchee* (Wash.) *World*, Nov. 11, 1978]

[4] Cure Is Sought for Rural Health [*Kansas City Star*, Dec. 2, 1976]

[5] Accused Rapist Finds God in Jail [*San Antonio News*, Nov. 20, 1975]

[6] Driving in a heavy cloudburst, a flash of lightning struck a tree near the road.

[7] A baseball game has the goal of scoring more runs.

[8] After getting a good hit, the bases are run all round the field and home again.

[9] Four outside pitches go to first base with no hit.

[10] A fielder catching a fly ball does not need to be thrown to first base.

☐ 3. QUIZ *on shortening and streamlining sentences*

Shorten and streamline the following sentences, but not too drastically.

Example:

> The voice must be practiced and blocking must be learned, and sound and lighting effects must be created, and everything must be carefully rehearsed.

You could fix it this way:

> Rehearse everything carefully, including voice, blocking, and sound and lighting effects.

[1] My next course was chemistry, and it was difficult, but I stayed with it, and eventually I passed after I took it three times.

[2] We thought it would be fun to drive from Miami to San Francisco, but we didn't know how far it was until we tried it, and it took us six days of driving all day, and the Interstate Highway wasn't finished in Texas or Arizona.

[3] The town has only one hospital and that's a general one, and the chief doctor comes from out of town, and he has patients in five other towns.

[4] Things looked pretty depressing because we couldn't find an apartment and it was snowing at a time when we didn't have an apartment and couldn't get in out of the snow.

[5] Once the computer is switched on and the screen goes on and asks whether you want to edit, you can load the file that you want to work on, and you can edit it.

[6] The high diving board is being repaired next week when the tournament is over so that the repair of the diving board won't interfere with the tournament, but I hope the board won't cause any trouble while the tournament is going on.

[7] It is a street bike so I use it for pleasure because I like the feeling of the wind blowing against my body, and besides, I like to see the expressions on people's faces when they see a female cruising on a motorcycle when I'm out riding.

[8] The best time to find good waves for surfing is after a storm, but it's a good thing if you wait a while until the waves have had time to smoothe out and become glassy, because they're choppy at first and that makes them hard to ride when they're choppy.

[9] The shape of the beach is very important because the shape of the beach can cause a current that carries the surfer down the beach to where he will have to keep walking back up the beach to get to the best place.

[10] A board can have anywhere from one to four fins, and most surfers agree that the boards with more fins give you more mobility to produce the more radical stunts, but the board with one fin gives you more stability, so it's a good board to learn on.

☐ 1. EXERCISE *on removing fillers and clearing things up*

To fix these passages, get rid of fillers and make compact, clear statements.

Example:

> The next question is how to remove the bolt. Okay, you can get it out if you get some oil to put on it and loosen it up.

You could fix it like this:

> To remove the bolt, put some oil on it and loosen it up.

[1] This campground isn't too good. I mean, it's terribly primitive and uncomfortable.

[2] The shipment came too late. Let's see, it must have been about two weeks overdue.

[3] She isn't worried. That is, she doesn't care one way or the other about the election.

[4] The airline kept delaying the paychecks for a whole month. Well, they were doing it to avoid bankruptcy.

[5] As soon as we moved to town, Greek rush started. And we thought we should try it out. And we had friends in some of the fraternities. And our friends made sure we got a lot of invitations.

[6] The left riverbank is more valuable. I mean, the soil is more fertile on that bank.

[7] A lot of financial problems came at once. Anyhow, we managed to keep our credit rating all winter.

[8] The architect tried to plan ahead, if you know what I mean, and made the windows strong enough to stand high winds.

[9] The descent down the mountainside lasted all day. O.K., first we had to cross a glacier, you know, made of solid ice. Well, it was very slow going.

[10] The Asian flu is going around, you know—it's very contagious. Anyway, all my roommates had it.

Phrases such as "needless to say," "I need hardly say," "it goes without saying," and "as everybody knows" are also popular fillers. If you stop to think about it, these fillers are a contradiction, because you *are* saying it. Either your statement is necessary, or you're wasting time. You probably mean "obviously," "naturally," "as would be expected," and the like. For instance, (13) would make better sense if you changed it to (13a):

(13) In the final seconds of the game, Berkeley scored the winning touchdown. *Needless to say*, the fans went wild.

(13a) In the final seconds of the game, Berkeley scored the winning touchdown. *Naturally*, the fans went wild.

Or you can leave the phrases out when it's obvious how the statements go together:

(13b) In the final seconds of the game, Berkeley scored the winning touchdown, and the fans went wild.

The point about fillers should be plain enough. If they just take up space, remove them and try to clear up your statement. Only for special reasons, such as imitating conversation, should you keep fillers in your final drafts.

☐ 7. EXERCISE *on telling useful opinion hedges from useless ones*

Cross out the useless verb hedges and circle the useful ones. Be sure you have only one hedge on any statement. Make any other changes you need, such as "seems to be" → "is."

Example: looks like

The sun ~~seems to~~ look like it's rising and setting, but actually, the earth is revolving. [Reason: we are dealing with mere appearances, but one hedge is enough.]

[1] Their whole situation seemed to be under control, but it was really about to blow up.

[2] In my opinion, you should be allowed to marry more than one person at a time.

[3] I guess nobody seems to live forever.

[4] Though we're only in the first half, it looks like the challenger appears to be winning the fight.

[5] I think people should stand on their heads every day to relieve tension.

[6] It seems to me that if we pollute the whole world, we'll be in serious trouble.

No matter what kind of hedges you're dealing with—statement hedges, verb hedges, opinion hedges—the point is the same. Use them sparingly, and only when you want to let people know that you're being precise or uncertain. Otherwise, your writing will look wordy, vague, and wishy-washy.

☐ 8. QUIZ *on hedges*

Cross out the useless verb hedges and circle the useful ones. Then rewrite the statements. Make any other changes you need, such as "tended to do" → "did." Be sure you have no more than one hedge on any statement.

Example:

Windsurfing ~~is a thing that I guess~~ I never tried to do. ~~It seems like~~ I never had a good opportunity to learn how. But ~~I suppose~~ I would like to learn if ~~there was a situation where someone who was~~ a good teacher was available.

You could fix it this way:

I never tried windsurfing, because I never had a good opportunity to learn how. But I would like to learn if a good teacher was available.

[1] As I see it, not everyone's life is the same. Life seems to offer many opportunities which I think should not be ignored. But I guess some people do appear to ignore them.

[2] Both the United States and the Soviet Union tried to put a human into space. They started building enormous rockets. Eventually, the U.S. ended up launching a space shuttle to place useful equipment in space for other projects.

[3] When the rocket was ready, the control tower proceeded to run the countdown. After that, the rocket started to take off. Its flight lasted three minutes, and then it began to descend. It ended up landing just two minutes later. The whole time it was in the air, it tended to be slower than planned.

D.2.3 *Opinion Hedges*

Opinion hedges plainly identify a statement as the writer's personal opinion, rather than as a generally accepted fact. These hedges include "I guess," "I think," "I suppose," "I imagine," "I feel," "in my opinion," "it's my belief that," "it seems to me that," "if you ask me," "the way I see it," "as far as I'm concerned," and so on. Here, too, you should be careful to use a hedge only when you need it. If you say something, people normally assume that it's your opinion, and that you believe it. So you'll want to hedge only if your statement is personal or controversial, for instance:

(43) *It's always been my opinion that* patience is the most valuable quality a person can have.

(44) *It seems to me that* money is totally unimportant.

(45) *I feel* life isn't worth living.

But there's no point in hedging a statement that nobody would be likely to argue with. These statements work better without the hedges:

(46) In my *opinion*, modern society is very complex.

(46a) Modern society is very complex.

(47) It's my *belief that* war wastes human lives.

(47a) War wastes human lives.

You should follow the same policy for using "seem" and "appear." If you're fairly sure about your statement, you'll do better to leave the hedges out, as in

(48) Inflation *seems* to eat away at people's buying power.

(48a) Inflation eats away at people's buying power.

(49) The sunny climate *appears* to attract people to Arizona.

(49a) The sunny climate attracts people to Arizona.

However, when you want to let people know that you're just judging by appearances, hedges are helpful, as in:

(50) Vermont voters *seem* to be voting against their own best interests this time.

(51) Public schools *appear* to have lost touch with reality.

Here, too, one hedge is plenty. Don't say:

(50a) It *appears* that Vermont voters *seem* to be voting against their own best interests this time.

The same conditions apply to words like "apparently," "seemingly," and "it looks like."

☐ 10. QUIZ *on not restating things*

Circle the key words. Then rewrite so that you don't restate so many things.

Example:

In reply to your question, I would say that it is not an easy question to find a reply for. It's a very hard question to answer. I should warn you about that right away.

You could fix it this way:

I should warn you right away that your question is very hard to answer.

[1] Many people in today's society are people who prefer a casual life style for today.

[2] Right away, a letter was sent without delay. Soon after the letter was sent, a telegram arrived with the reply.

[3] Those trees don't look healthy. You have sick trees in your yard, I'd say. There's something the matter with them. Call a tree surgeon to see what's the matter. You should do it soon.

[4] The bank refused the money with which we wanted to buy the house with. We were disappointed that they refused the money.

[5] Service will be terminated if the bill is not paid by the date shown on the bill for terminating service. This will happen immediately.

[6] Now and then, the secretary sometimes forgets to pass along or relay messages.

[7] The astronauts landed on the moon. Once they were on the moon, they set up an emergency station. As soon as the emergency station was set up, they radioed to all nearby spacecraft.

[8] The problems will be solved if we can carry out our new methods for solving our problems.

[9] When you're in the army, it's important to appreciate what it means to be in the army. Army personnel have special responsibilities which the army expects them to assume.

[10] The repairs were very expensive and cost a lot of money. The mechanic said our car wasn't in good condition—in fact, it was in bad condition. Even so, the size of the bill surprised and astonished us.

☐ 12. QUIZ *on repeated words*

Circle the repeated words and then try to omit, vary, or streamline. Leave repeats of special or technical terms as they are.

Example:

In baseball you have the major leagues and the minor leagues. The major leagues get all the good players from the minor leagues.

You could fix it this way:

In baseball the major leagues get all the good players from the minor leagues.

[1] Some colleges are better than your college, such as my father's college.

[2] It doesn't matter if you use nickle cadmium batteries or alkaline batteries to run the tape player. But only nickle cadmium batteries can be recharged.

[3] The service people aren't very punctual when they service people.

[4] I asked the secretary to finish typing the letter as soon as possible. I mailed the letter as soon as she finished typing it.

[5] In the computer industry, you have three types of computers. These three types of computers go from small to large. The smallest computers are the micro-computers. After that you have mini-computers. The biggest computers are the mainframe computers.

[6] The fire starts blazing and is allowed to blaze wildly until we bring it down to a small blaze.

[7] The girl is deeply grateful for Chaplin's rescue and invites him to her party. This causes deep anger and jealousy to the girl's former escort. The jealous escort vows to get revenge.

☐ 14. QUIZ *on repeated content*

Circle the repeated content and then streamline the statements.

Example:

It often happens that students frequently put off their homework until the last minute. They wait to do the assignment until they can't wait any longer. When the last minute comes, they have to do a rush job.

You could fix it like this:

Students frequently put off their homework until the last minute and then have to do a rush job.

[1] You could begin your inquiry by asking the opinions of the dorm residents and trying to find out what they think for a start.

[2] When the building was finished, we were terribly glad it was all over and done with, and we didn't have to do anything more.

[3]. If you wish to come in person and attend the meeting yourself, your presence there will be gratefully appreciated.

[4] Anyone causing loud disturbances or making noise in the dorms will be subject to having to pay a monetary fine.

[5] Our contemporaries of today tend to suffer from a frequent compulsion that often forces them, against their will, to feel worried and anxious.

[6] This car is engineered from components with high standards. All its parts are of high quality.

[7] The whole difficulty with our entire problem is that some state employees have a desire to want to try to get by without working hard.

☐ 9. REVIEW QUIZ *on hedges*

Same instructions as on the previous quiz.

[1] As the party went on and on, I guess I sort of passed out, like for real. The next thing I knew it was morning. And there was my friend who was trying to tell me to start getting up.

[2] I began to get up and try to pull myself together. I need hardly say that that was a thing I had a hard time doing, seeing as how I was so wasted from the night before.

[3] We sort of kicked the girls out and told them to meet us at the beach or whatever. As far as I was concerned, it was all their fault that I was in that kind of condition at what I thought was altogether the wrong time.

[4] We proceeded to pile into the car, but I was still sort of groggy and half asleep. The whole way out to the beach I tended to be almost asleep at the wheel.

[5] I pretty well knew for sure I wasn't in the kind of shape that you should be in when you're going to be in a water-skiing tournament.

[6] I began to picture myself doing things like falling on my stomach as soon as the boat started to move. Or maybe it would be something worse, like not being really able to stand up on the skis at all, or something like that.

[7] No sooner had we arrived than the wind started to get stronger. It seemed almost like the whole world must have been in a plot against me.

[8] I wound up drinking several cups of strong coffee. That was something that should have sobered me up. It did do that, but it also proceeded to make my nerves ten times worse than the way they were before.

[9] I turned out to be first in line and before I had any kind of a chance to get prepared or anything, I was starting to take off toward this big old ski jump that seemed to look like a mountain or something.

[10] I proceeded to go up it at some speed that must have been way too fast, it seemed like. My mind must have just about switched off then, because all I remember now is a crowd of all these people telling me afterwards I'd set some kind of a record for that ski jump.

HEDGES resemble fillers in that both unnecessarily use up time or space in a message. But in addition, hedges soften a statement by showing that you feel uncertain or hesitant. Hedges are normal in everyday conversation, where you can't be running off every minute to check on facts and figures, and where you may not be sure, on the spur of the moment, how much responsibility you want to take for a particular statement. In writing, however, you do have a chance to check things out before you finish your paper, and you can make up your mind about what information you can rely on. It follows that you shouldn't hedge in your writing except where you really are in doubt and can't decide one way or the other. Otherwise, your writing will seem vague and wishy-washy, as well as loaded with extra words.

D.2.1 *Statement Hedges*

Statement hedges can be inserted almost anywhere to tone down a statement. These hedges include "kind of," "sort of," "more or less," "just about," "like," "pretty much," "basically," "in general," "by and large," "for the most part," "a little," "a bit," and so on. These hedges leave an escape route open if somebody challenges your statement. But if you hedge a lot, people will think you're too lazy to get the facts. Imagine that Rachel Carson had written not (14), but (14a):

(14) The chemical warfare is never won, and all life is caught in its violent crossfire. ["The Obligation to Endure"]

(14a) *Basically*, the chemical warfare is never won, and *just about* all life is *pretty much* caught in its violent crossfire.

Statement (14a) is so hedgy that we don't know whether we are expected to believe it or not. Rachel Carson is careful to hedge only where she feels that the facts call for it, as in:

(15) The pollution is *for the most part* irrecoverable; the chain of evil it initiates not only in the world that must support life but in living tissues is *for the most part* irreversible.

☐ **4. EXERCISE** ***on telling useful statement hedges from useless ones***

Cross out the useless hedges and circle the useful ones.

Example:

~~By and large,~~ everybody is human, but a few people are almost perfect. [Reason: Everyone has to be "human," but "*almost* perfect" is as far as you can go.]

[1] The sudden rise in violent crime is a little bit alarming.

[2] When winter is over, spring is pretty certain to come.

[3] New Mexico is a place that gets continual sunshine.

[4] In general, human beings can't live forever.

[5] Politicians are the sort of people who adapt to changing circumstances.

[6] Southerners generally prefer a leisurely pace of life, by and large.

[7] For the most part, people have to get by with jobs they don't like very well.

[8] Jogging is something that will improve your health.

[9] The new theory had become more or less accepted when it was abruptly proven wrong.

Facts and Opinions

In all forms of writing, it is important to distinguish between facts (things we know are true) and opinions or feelings (things we think, believe, hope, or wish are true).

This distinction is very important in newswriting. The reader of a news story expects to read facts, not the writer's opinions. Thus, in writing a news story, you must avoid statements of opinion. A news story that contains only facts and not the writer's opinions is called an objective story.

Most other forms of writing—even in newspapers—allow the writer to express both facts and opinions. In an editorial, the newspaper expresses its opinion about some item in the news. In a movie review, the reviewer says what he or she thinks of the movie being discussed. A gardening columnist might express his or her opinion of a particular seed or mulch.

Skillful editorial writers, reviewers, or columnists will make sure that their opinions are backed up by facts, however.

Assignment: Stories 1 and 2 contain facts and opinions. There is a box after each statement. Write an F in the box if the statement is a fact. Write an O if the statement is an opinion. The first one is done for you.

Story 1

The Clinton Choral Society presented its annual concert last night. [F] Unfortunately, the performance was not as good as last year's. ☐

The first part of the concert was a medley of Broadway tunes from *My Fair Lady, Hello Dolly!, A Little Night Music, A Chorus Line*, and *Evita*. ☐ Many of these numbers were well done, ☐ but Maryann Hays, the Choral Society's star soloist for the last three years, was not in top form. ☐ She did not receive the standing ovations that greeted her last year. ☐

The Broadway medley was followed by a group of songs by the 19th-century composer Stephen Foster. ☐ These featured tenor Conrad Ross, a new member of the society. ☐ Ross showed promise, ☐ although he sometimes overplayed the sentimental aspect of Foster's songs. ☐

The evening closed with a selection of hymns, ☐ which are usually the Choral Society's strength. ☐ The inspirational quality that the society's hymn-singing usually has ☐ was missing last night, however. ☐

The audience of 500 appeared to enjoy last night's concert, ☐ despite its faults. ☐ Clinton can be proud of its Choral Society, even on an off night. ☐

Assignment: Some statements in Story 3 are positive, some are negative, and some are neutral. In the box after each statement, write + if the statement is positive, - if it is negative, and N if it is neutral. The first one is done for you.

Story 3

For the last four months, Clintonians have had to put up with pale winter tomatoes, iceberg lettuce that feels like cardboard, and tasteless frozen vegetables. ⊟

Now, however, they can again enjoy the natural goodness and nutritional value of fresh vegetables ☐ as Garden-Fresh Fruit and Vegetable Mart reopens for the spring and summer season. ☐

As usual, Garden-Fresh will offer both fresh-picked produce from local farms and outstanding fruits and vegetables from all over the country and abroad. ☐ Right now, Garden-Fresh is featuring crisp California greens, succulent Idaho potatoes, and juicy Florida oranges. ☐

Garden-Fresh Fruit and Vegetable Mart is open Monday through Saturday from 9 a.m. to 6 p.m. and Sunday from noon to 5 p.m. ☐

Story 4 is written to make the reader think positively about a new store. Edit the story to make it an objective report about the store's opening. Use only neutral statements. Take out any statements that are designed to influence the reader's thinking. (The marks to use in editing are shown in Instructions for Editing at the beginning of this book.)

Story 4

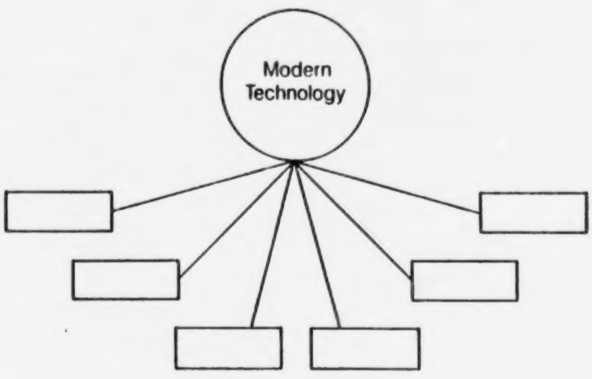
Clinton will join the modern world next week when a new Computer Age store opens on Main Street.

Computer Age will have everything for the new computer generation. Not only will it carry a full line of computers, but it will also have the absolute latest in software and accessories.

As part of its grand opening, Computer Age is making an incredible offer: a free video game with any purchase of $50 or more. Customers can take advantage of this once-in-a-lifetime offer any time until September 23.

Computer Age will be located at the site of the former Grant's Variety, across Main Street from Jackson's Pharmacy.

Exercise 8 Modern technology is a topic that is too broad to be dealt with in a short essay. Your job is to narrow it down until it becomes a good essay topic. In the first diagram below, simply write down the ideas that come to your mind as possible responses to the assigned topic. Since there is no specific number of steps to go through, use only the diagrams you need.



Pick one of your ideas and write it in the topic space below. Then free-associate again, filling in the diagram.

Exercise 8 Solve a problem based on one of the following situations or on any other problem that might be facing you now:

A fight with a friend, parent, or spouse
An immediate need for money
A low grade in a course near the end of the semester
A dent in your father's car

1. Define the problem.
2. List the important evidence.
3. Suggest solutions.
4. Draw conclusions.

Exercise 9 Write several paragraphs explaining how you might get something you want badly in life. In the first paragraph explain the problem, and in the paragraphs that follow suggest two or three possible solutions. Choose your own topic or use one of the following:

1. Getting a date with a man or woman you find attractive
2. Getting a part in a play or movie as an actor or actress
3. Getting a job on a safari to Africa (or some other unusual, exotic job)

Assignment: In Stories 1 and 2, circle the modifiers that are value or color words. The first one is done for you.

Story 1

A menacing gang of undisciplined youths threatened a sweet, frail old woman on Main Street yesterday. Acting efficiently, police arrived before the youths could harm the terrified woman.

Beatrice Leluk, 78, the beloved grandmother of six cute grandchildren, was innocently doing some shopping on Main Street when one of the rascally youths came at her with a long, sharp knife. Another youth made an obscene gesture while a third spoke roughly to Mrs. Leluk.

Burly officer Ian Holt fortunately came on the scene and expertly broke up the unsavory gang.

Recovering from her frightening experience in her modest home on Chestnut Street, Mrs. Leluk said quiveringly, "Nothing like this has ever happened to me before. I don't like the way Clinton is changing."

Story 2

Clinton fittingly honored one of its most eminent citizens yesterday in an inspiring ceremony at the Town Hall.

Lt.-Col. Donald Sterling, who had an outstanding record of service in World War II and the Korean Conflict, received the key to the Town of Clinton on his 65th birthday.

The distinguished soldier, who at 65 retains his erect posture, was visibly moved as Mayor Edward Johnson proudly declared him "an example to Clinton's youth."

Col. Sterling fought valiantly at Iwo Jima, was gravely wounded at Guadalcanal, and ably commanded a company in Korea. Since his retirement from the army, he has given valuable advice as a consultant to a number of Clinton businesses.

Practice Quiz Take this practice quiz to help prepare you for the section quiz. When you finish, compare your answers with the answer key. Then when you are ready for the section quiz, let your instructor know.

I. Circle the letter of the best-worded sentence in each group.

Example

a. My sister married a guy that she was very much in love with this guy.

b. My sister married a guy that was the one whom she really loved.

[✓ c.] My sister married a guy she was very much in love with.

1. a. The ice on the wings of the airplane caused the airplane to fly lower in the sky than normal.
   b. The ice on the wings of the airplane caused it to fly lower.
   c. The ice-winged airplane flew lower.
2. a. Your Aunt Mattie from Texas just borrowed my socks that I newly bought in a store.
   b. Your Aunt Mattie from Texas just borrowed my new socks I just bought.
   c. Your Aunt Mattie from Texas just borrowed my new socks.
3. a. No one can match Freda's record of shooting twenty free throws in a row and making twenty free throws.
   b. No one can match Freda's record of shooting and making twenty free throws in a row.
   c. No one can match Freda's record of shooting twenty free throws in a row and making them also.
4. a. The downtown drugstore that was downtown had its exterior redone, fixing up the outside.
   b. The downtown drugstore had its outside exterior redone.
   c. The downtown drugstore had its exterior redone.
5. a. The minister at the new Lutheran church used to be the minister from the small church that is up the road.
   b. The minister at the new Lutheran church used to work at the other small church up the road from here.
   c. The minister at the new Lutheran church used to work at the small church up the road.
6. a. Your income taxes should go up with your income this year.
   b. Your income taxes should go up this year as your income did the same.
   c. Your income taxes should go up because your income went up and they go together.
7. a. I only put in thirty-six hours of work this week, so my pay will be less than usual.
   b. I only put in thirty-six hours of work this week, so my paycheck will be lower than if I had worked longer.
   c. I only put in thirty-six hours of work this week, so my pay will show it in less than usual money.
8. a. The tile on the bathroom floor hasn't dried to the floor, so don't walk on the bathroom floor.
   b. The tile on the bathroom floor hasn't dried, so don't walk on it.
   c. The tile on the bathroom floor hasn't dried, so don't walk.

WORDS OF TRANSITION

Directions: Two steps should be used when you consult this list. First, determine the type of signal you need. Next, select from that signal group the word that is most appropriate to the meaning of your sentences.

Type of Signal	*Words to Use; Signal Group*
To signal an addition:	in addition, furthermore, moreover, also, equally important,
To signal an example:	for example, for instance, thus, in other words, as an illustration, in particular,
To signal a suggestion:	for this purpose, to this end, with this object,
To signal emphasis:	indeed, truly, again, to repeat, in fact,
To signal granting a point:	while it may be true, in spite of this,
To signal a summary:	in summary, in conclusion, therefore, finally, consequently, thus, accordingly, in short, in brief, as a result, on the whole,
To signal the development of a sequence:	*Value Sequence:* first, second, secondly, third, thirdly, next, last, finally, *Time Sequence:* then, afterward, next, subsequently, previously, first, second, at last, meanwhile, in the meantime, immediately, soon, at length, yesterday, today, tomorrow, eventually, *Space Sequence:* above, across, under, beyond, below, nearby, nearer, opposite to, adjacent to, to the left/right, in the foreground, in the background,
To signal a relationship:	*Similarity:* similarly, likewise, in like manner, *Contrast:* in contrast to, however, but, still, nevertheless, yet, conversely, notwithstanding, on the other hand, on the contrary, at the same time, while this may be true, *Cause and Effect:* consequently, because, since, therefore, accordingly, thus, hence, due to this, as a result,

EXERCISE 9h: Insert an appropriate word of transition in each blank. In some cases you may decide that no word is needed. Although signal groups are repeated, try to vary the words you select.

1. Some states have strange laws. ________________, in Idaho it is against the law for a person to give someone else a box of candy that weighs more than fifty pounds. ________________, in Alaska it is illegal to look at a moose from the window of an airplane.

2. Birds have very sensitive hearing. ________________, some birds can hear the sound of an earthworm crawling under the grass.

The transitional expressions in this paragraph are italicized:

> (1) Zoos in the past often contributed to the disappearance of animal populations. (2) Animals were cheap, and getting new ones was easier than providing the special diet and shelter necessary to keep captive animals alive. (3) *Recently, however,* zoo directors have begun to realize that if zoos themselves are to continue, they must help save many species from extinction. (4) *As a result,* some zoos have begun to redefine themselves as places where endangered species can be protected and even revived. (5) The Basel Zoo in Switzerland, *for example,* selects endangered species and encourages captive breeding. (6) If zoos continue such work, perhaps they can, like Noah's ark, save some of earth's wonderful creatures from extinction.

- Each transitional expression above links, in a precise way, the sentence in which it appears to the sentence before. The paragraph begins by explaining the destructive policies of zoos in the past.
- In sentence 3, two transitional expressions of contrast—*recently* (as opposed to the past) and *however*—introduce the idea that zoo policies have *changed.*
- The phrase *as a result* makes clear that sentence 4 is *a consequence* of events described in the previous sentence(s).
- In sentence 5, *for example* tells us that the Basel Zoo is *one particular illustration* of the previous general statement.

As you write, use various transitional expressions, together with the other linking devices, to connect one sentence to the next. Well-chosen transitional words also help to stress the purpose and order of the paragraph.

Particular groups of transitional expressions are further explained and demonstrated in each chapter of Unit 2. However, here is a combined, partial list for handy reference as you write.

Purpose	**Transitional Expressions**
to add	also, and, and then, as well, besides, beyond that, first (second, third, last, and so on), for one thing, furthermore, in addition, moreover, next, what is more
to compare	also, as well, both (neither), in the same way, likewise, similarly
to contrast	although, be that as it may, but, even though, however, in contrast, nevertheless, on the contrary, on the other hand, yet, whereas

Purpose (Continued)	**Transitional Expressions**
to concede (a point)	certainly, granted that, of course, no doubt, to be sure
to emphasize	above all, especially, in fact, in particular, indeed, most important, surely
to illustrate	as a case in point, as an illustration, for example, for instance, in particular, one such, yet another
to place	above, beside, below, beyond, further, here, inside, nearby, next to, on the far side, outside, to the east (south, and so on)
to qualify	perhaps
to give a reason	as, because, for, since
to show a result	and so, because of this, as a consequence, as a result, consequently, for this reason, hence, so, therefore, thus
to summarize	all in all, finally, in brief, in other words, lastly, on the whole, to sum up
to place in time	after a while, afterward, at last, at present, briefly, currently, during, eventually, finally, first (second, and so on), gradually, immediately, in the future, later, meanwhile, now, recently, soon, suddenly

---

Carefully determine the *exact relationship* between the sentences in each pair below. Then choose from the list a *transitional expression* that clearly expresses this relationship and write it in the blank. Pay attention to the punctuation and capitalize the first word of every sentence.*

1. The cliff looks very steep. ______________________ I don't think we should try to climb it.

2. First, cut off the outer, fibrous husk of the coconut. __________ poke a hole through one of the dark "eyes" and sip the milk through a straw.

3. A pile of wet clothing drips on the basement floor. __________ to the pile sit a duffel bag and a pair of boots.

4. Some mountains under the sea soar almost as high as those on the land. One underwater mountain in the Pacific, ____________, is only 500 feet shorter than Mount Everest.

5. We would love to own a travel trailer. We cannot afford one, ____________________.

6. Mrs. Jones enjoys playing volleyball. ____________________ she loves golf.

7. Most street crime in that city occurs between 2 and 5 A.M. ____________________, do not go out along during those hours.

8. In 1800, most Americans worked on the land. Today, ____________________, most Americans work indoors.

9. Pink rambler roses spilled over the gate. ____________________ the gate, an old hound slept in the sun.

10. Everyone can learn to write well. ____________________, not all people can become professional writers, but they *can* learn to write with clarity and power.

11. ____________________ peanut oil and peanut butter, George Washington Carver created literally hundreds of useful products from the peanut.

12. We waited in our seats for over an hour. ____________________ the lights went down, and the Fabulous String Band bounded onto the stage.

PRACTICE EXERCISE FOR UNIT 6

In this exercise, you will apply paragraph theory to some samples. The samples have no English errors, but they are very simple. They are not ideal paragraphs, but they are very clear and easy to study. You should be able to answer the following questions about all three paragraphs.

1. What is the topic sentence?
2. Is it a good topic sentence? Why or why not?
3. How many sentences are in the paragraph?
4. Are there five supporting details?
5. Do they all support or prove the topic sentence?
6. Is there a good conclusion?
7. If the conclusion is good, does it use different words to say the same idea as the topic sentence, or is it more like a sixth supporting detail?
8. Is this paragraph better than some of the other ones? Which ones? Why?

The Neighborhood Gas Station

We have a good neighborhood gas station. It has good service. The prices are cheap. Mr. Wright, the owner, is a good mechanic. He will remind you when you need an oil change. He will come and get your car when it is broken down. His station is the best one in our part of town.

An Interesting Subject to Study

Psychology is a very worthwhile subject to me. It tells reasons why people act the way they do. It gives ways for people to work on problems. It shows better ways to raise kids. Studying psychology has helped me become a happier person. I've learned to get more of what I want out of life. Psychology is the subject I like best.

Help in the Library

The people in the Central State library are courteous and helpful. When I needed books to do my humanities report, they showed me how to find the best ones. They also taught me how to find good humanities articles in the magazines and journals. If a book is out, they will put a "hold" on it so that you can get it as soon as it comes back in. They can find anything you want in encyclopedias or reference books. They try to run the reserve desk so that all the students who need the material can get it. No matter what you need in the library, you can depend on the library staff.

Underline the topic sentences in the following paragraphs.

Paragraph A

(1.) The California gold mines are empty, and pirate loot has disappeared. (2.) But more treasure hunting goes on today than ever before. (3.) Modern treasure hunters look in attics, under porches, in bazaars and auctions, in antique shops, and in junkyards. (4.) They are looking for collector's items.

Paragraph B

(1.) The current interest in collecting things has turned many ordinary items into valuable treasures. (2.) Campaign buttons, Shirley Temple dolls, jail padlocks, railroad spikes, and even barbed wire are worth money. (3.) Collectors will pay top dollar for the right items. (4.) But not every item is valuable.

Paragraph C

(1.) The value of an item often depends on its condition. (2.) A stamp worth $500 in perfect shape may be worth only $250 if it is worn and dirty. (3.) A book with a page missing may be worthless. (4.) Of course, very rare books may be valuable anyway. (5.) So take a good look at what you find.

Paragraph D

(1.) All old mechanical banks are valuable. (2.) One in good condition sells for at least $50. (3.) The most expensive one, called "Shoot the Chute," sells for $3,000. (4.) Many others are worth over $1,000. (5.) They include "Turtle," "Giant," "Bowling Alley," and "Cat Jumping Mouse."

Paragraph E

(1.) What are mechanical banks and when were they made? (2.) They were first produced in 1870 but were most popular from 1890 to 1910. (3.) They were made of cast iron and worked like this. (4.) A person would place a penny or other coin in a holder. (5.) A spring then fired the coin into the bank, which might have been a whale's mouth, the trunk of a tree, or a baseball-catcher's mitt.

Paragraph F

(1.) Remember old theater posters? (2.) They stood out in the street in big glass frames and showed scenes or stars from a movie. (3.) Theaters threw tons of them away. (4.) Now they are valuable. (5.) Posters showing cowboy star Hoot Gibson on a horse bring $75. (6.) A poster of the blonde star Jean Harlow sells for $50. (7.) Humphrey Bogart posters are also very popular.

EXERCISE 1p: REFRESHER On separate paper, rewrite the following paragraph. Remove any material that is not part of the main idea stated in the topic sentence. Add facts, examples, or incidents to develop the paragraph more fully.

Some television programs are very educational. For example, "Sesame Street" uses clever visual images to teach young children how to count and work with the alphabet. This show also acts as an excellent baby sitter, allowing parents to have some time for themselves while their children are being entertained by Big Bird and Cookie Monster. Another highly educational program is "Nova," which has already dealt with a wide variety of topics such as genetic engineering, the artificial heart, and undersea exploration. Because of educational shows like these, watching television can really be a worthwhile experience for people of all ages.

EXERCISE 1p: REFRESHER On separate paper, rewrite the following paragraph. Remove any material that is not part of the main idea stated in the topic sentence. Add facts, examples, or incidents to develop the paragraph more fully.

In recent years, American society has found ways to make life easier and more enjoyable for its handicapped citizens. For example, Braille markings on elevator control panels make it simple for a blind person to select the correct button. In addition, many television programs are now "closed captioned." Using a special box attached to the television set, a deaf person can read at the bottom of the screen the words being spoken Unfortunately, most shows are not really worth watching. Because of these aids, the handicapped have a greater opportunity to function as independently and as productively as possible.

Exercise 2 Each of the following paragraphs contains one sentence that is *not* clearly related to the topic for that paragraph. Cross out the *unrelated* sentence so that the paragraph is *unified.* (The first sentence in each paragraph expresses the main point.) When you finish, compare your answers to the answer key in the back of the book.

Example We had a short spring this year. The weather was cold through March and into April due to storms moving down from Canada. There was still snow on the mountains in late April while it is usually gone by the end of March. We had only two nice weeks in May with the temperatures in the low 70s. ~~The winter was unusually mild, however.~~ But by mid-May temperatures were in the 90s, and it was hot from then on.

1. The dormitory rooms were unusually large. They were sixteen-foot squares with wide bay windows. The ten-foot-high ceilings added to the feeling of spaciousness, as did the light-colored walls and the mirrored closet doors. There was space in the rooms for two double beds, dressers, a console television, and a sofa and chair. The cupboard space was small and cramped. They looked twice the size of your average dormitory rooms.

2. Alex loves to jog. He is slender and has strong legs, so jogging is easy for him. He also has good natural endurance, so he doesn't run out of breath easily and his lungs seldom ache. Since he has loose muscles, he seldom cramps up. He started jogging a year ago to get in shape, but now he runs because he loves it. He has even run in a few marathons, and he enjoys the competition. He hated running in the Torborg Invitational Marathon last summer.

3. Math II is an easy class. I've gotten nothing but A's and B's on the quizzes without studying. Sixty students were enrolled in the class, and not one person has dropped since it is so easy. The instructor gives two practice tests before the actual test, so everyone knows exactly what to expect by test time. She also expects us to know a lot from our high school math classes which many students never learned. If students are having any trouble with the class, she allows plenty of time for individual conferences. It is the easiest class I've taken in college.

4. My brother is driving me crazy. First, he borrows my razor and doesn't put it back. Then he'll sneak into the kitchen and eat the pancakes I've cooked for myself. He helps me with my homework, which I appreciate. Then he borrows my car without asking and returns it with the gas tank empty. Finally, he borrows money from me and never pays it back. I'll be glad when he moves out of the house.

5. Spock is an unusual cat. She has large, flat paws that are twice the size of normal paws. They are great for pouncing on grasshoppers and crickets, which she loves to do, and for soft landings when she jumps from our roof onto the back porch. She has one green eye and one blue eye, and the green one is larger and set closer to her nose. Her whiskers grow long on one side of her nose and short on the other. We call her Spock because of her extra-large, pointed ears. She is a gray, long-haired cat with normal eating habits.

6. Attaching the sink to the wall should be easy. First, we'll attach a bracket to the wall with screws for the sink to sit on. Then we'll plunge the bathtub drain to unclog the plug. Then we'll slip the sink over the bracket and put the sink pipe into the main pipe leading to the sewer line. Then we'll fasten the pipes together with a metal collar, which will make the sink more secure. Finally, we'll add metal legs to the front of the sink so it can't rock back and forth.

Revising/Editing

Exercise 14 Now write a letter to a real-life friend who is trying to make an important decision. Taking your friend's interests and feelings into account, give advice that would help him or her make the decision.

Exercise 1 In this exercise, we move away from simple lists of cars or foods and deal instead with a list of information. Imagine that you are buying a car. The information that follows pertains to a particular automobile. Can you identify three categories into which the various facts about this car can be placed?

Information:

1. The alternator whines.
2. The dark red leather seats are ripped at the seams in a few places but otherwise are in good condition.
3. The car backfires when you go up a hill.
4. The body is in immaculate condition except for a dent in the right front fender.
5. The ignition grinds when you shift from first to second gear.
6. The exterior is painted black with thin red lines around the windows and along the door.
7. The steering wheel is wrapped with black leather; and the dashboard, paneled in walnut, has a few nicks and scratches.
8. The chrome bumpers are protected by black rubber strips.
9. The deep red rugs, somewhat worn in the center, are covered with black rubber mats.

Category 1: ______________________
Numbers of the items from the list that fall into this category: ____, ____, ____, ____

Category 2: ______________________
Numbers of the items from the list that fall into this category: ____, ____, ____, ____

Category 3: ______________________
Numbers of the items from the list that fall into this category: ____, ____, ____, ____

Examine the items in the following lists, figure out what organizing principle was used in constructing the list, and put a check mark next to any item that does not seem to be consistent with that principle. On the line provided, state the organizing principle that you discovered in the list.

1. Plymouth
Volvo
Buick
Japanese car

Principle: ____________________________

2. analgesics
marijuana
narcotics

Principle: ____________________________

3. door
gate
carpet

Principle: ____________________________

4. sofa
table
antique chair

Principle: ____________________________

5. wife
bachelor
brother
spinster
husband

Principle: ____________________________

6. mechanic
city employee
carpenter
secretary
teacher

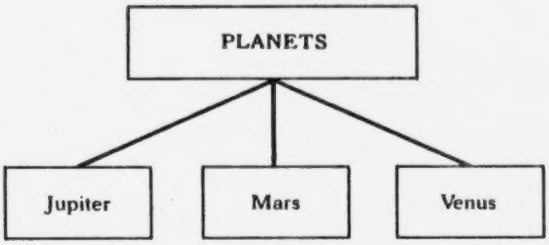
Principle: ____________________________

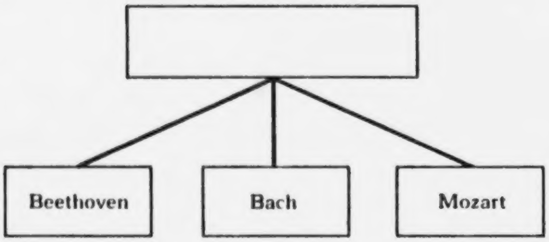
Thinking Strategies 1

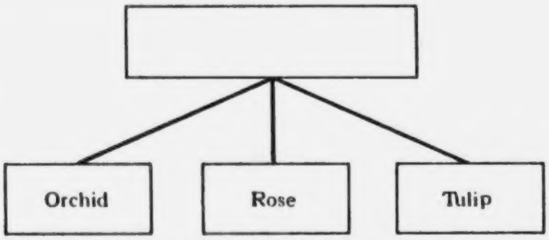
The Class/Example Strategy

TASK 1: Naming Classes

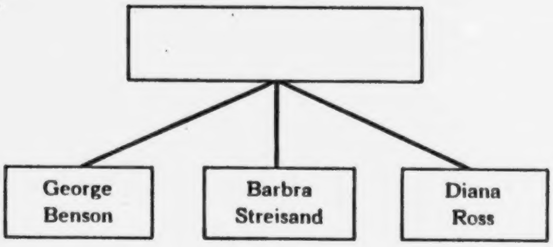
Below are diagrams with boxes to fill in. Write the name of a group or class that includes all the examples in the boxes underneath. The first one is done for you.

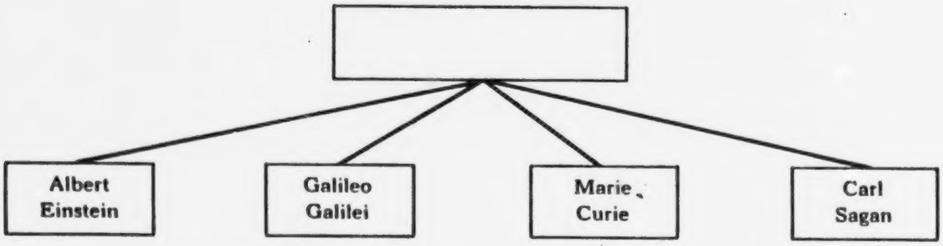

PLANETS
Jupiter
Mars
Venus

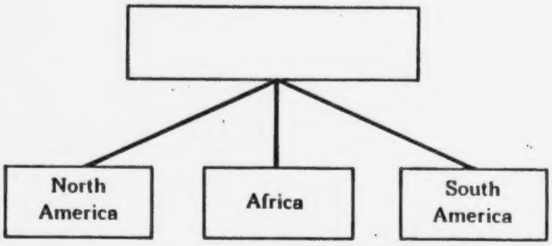

Beethoven
Bach
Mozart

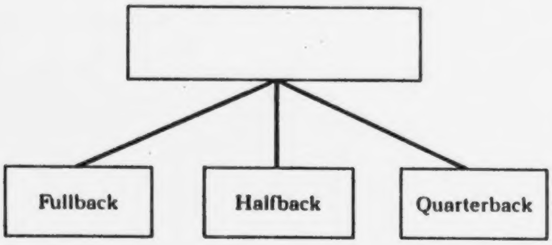

Orchid
Rose
Tulip

TASK 1 (*continued*)


George Benson
Barbra Streisand
Diana Ross

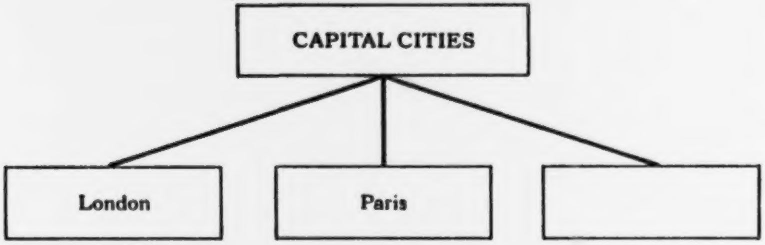

Albert Einstein
Galileo Galilei
Marie Curie
Carl Sagan

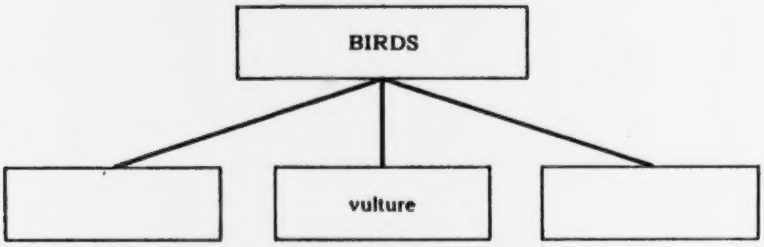

North America
Africa
South America

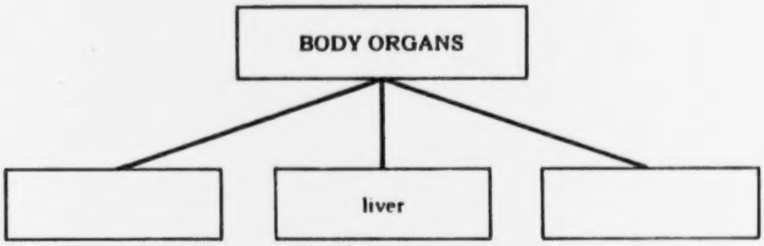

Fullback
Halfback
Quarterback

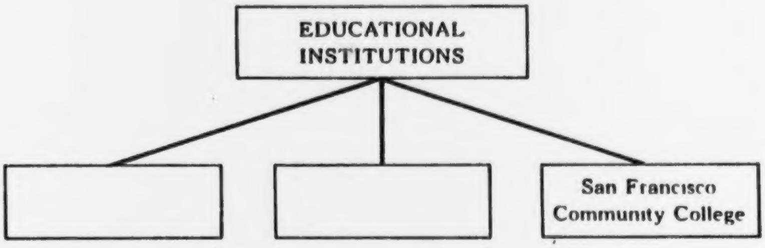
TASK 2: Giving Examples

The top box in each diagram contains the name of a class. Fill in missing examples in the boxes below. There are many possible right answers.


CAPITAL CITIES
London
Paris


BIRDS
vulture

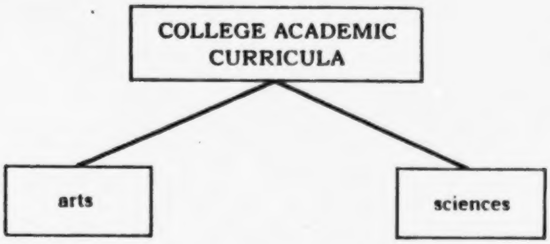

BODY ORGANS
liver


EDUCATIONAL INSTITUTIONS
San Francisco Community College

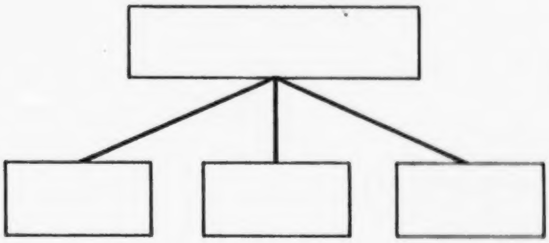
TASK 6: Showing Classification Statements as Diagrams

Based on the statement directly above the diagram, fill in the boxes with the class names and the examples.

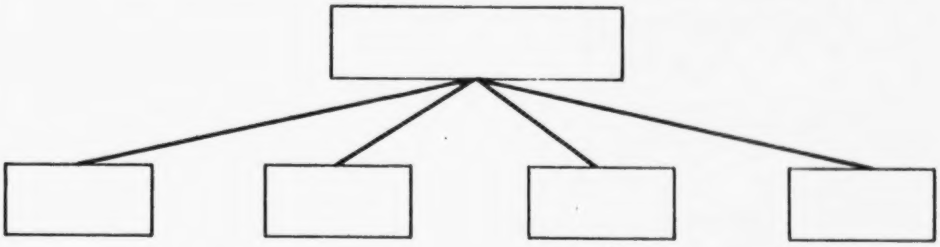
1. **Colleges divide their academic curricula into two general categories: arts and sciences.**



2. **There are basically three types of energy: nuclear, solar, and hydraulic.**

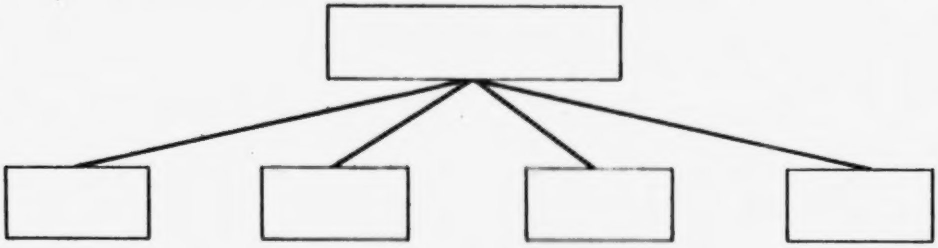


3. **In order to be completely fluent in a language, you need control of four important skills: listening, speaking, reading, and writing.**

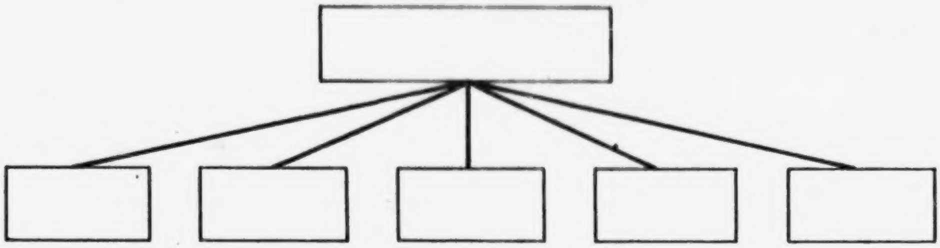


TASK 6 (continued)

4. A grocery store is usually divided into many sections: produce, dairy products, meats, and baked goods, to name a few.

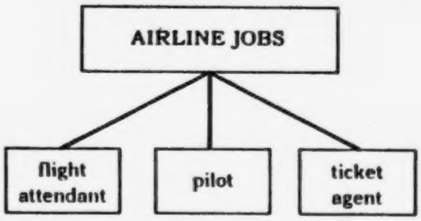


5. According to Freud, there are five psychosexual stages: the oral stage, the anal stage, the phallic stage, the latency stage, and the genital stage.



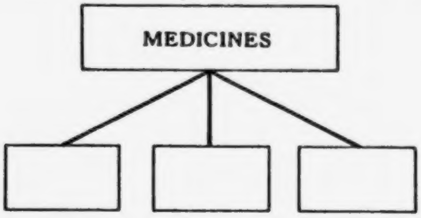
TASK 9 (*continued*)

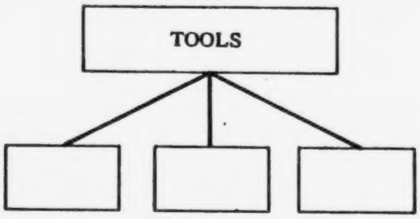
Fill in the boxes with examples. Then write an example statement to go with the class/example set. The first one is done for you.

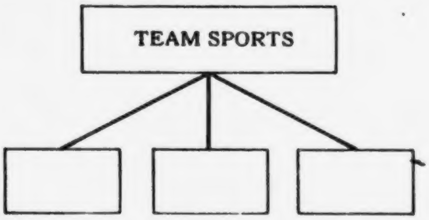

AIRLINE JOBS
flight attendant
pilot
ticket agent

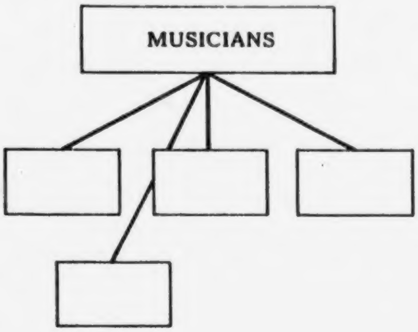
Three examples of airline jobs are these:

flight attendant, pilot, and ticket agent.






TEAM SPORTS



practice set 2

***A.** On the line to the right, place the letters of the two items in each group that are equal—that is, on the same level of abstraction.*

1. **a.** doctor **b.** Dr. Hughes **c.** urologist **d.** dermatologist ____________
2. **a.** human response **b.** hate **c.** love **d.** emotion ____________
3. **a.** entertainer **b.** singer **c.** John Denver **d.** guitarist ____________
4. **a.** Van Gogh **b.** painter **c.** artist **d.** Renoir ____________
5. **a.** auto **b.** Ford **c.** Renault **d.** vehicle ____________
6. **a.** living room **b.** lamp **c.** furniture **d.** sofa ____________
7. **a.** sword **b.** weapon **c.** .45-calibre Colt **d.** gun ____________
8. **a.** magazine **b.** *Esquire* **c.** *TIME* **d.** publication ____________
9. **a.** game **b.** tennis **c.** sport **d.** soccer ____________
10. **a.** tea **b.** drink **c.** liquid **d.** milk ____________

***B.** An abstract term is given first, then a more concrete term. Add a term that is equal to the second term—to make a pair of equals under each more abstract term.*

1. tool // saw, ______________________________
2. art work // painting, ______________________________
3. vacation // camping, ______________________________
4. color // red, ______________________________
5. emotion // sadness, ______________________________

***C.** Add a term that will go in a straight line of thought and be more concrete than the words given, that is, it will be part of the larger category.*

1. star, singer, ______________________________
2. furniture, chair, ______________________________
3. plant, bush, ______________________________
4. money, coin, ______________________________
5. water, lake, ______________________________

practice set 1

***A.** Substitute a more precise and concrete subject for each sentence. You may have to rearrange and rewrite the sentence to get the right emphasis on what it is you are really talking about. You may substitute a word or a group of words for the subject.*

MODEL There were a lot of things with the car that bothered us on our trip.
Two flat tires and a dead battery caused trouble on our trip.

1. Many things in hockey take a long time to appreciate.

2. It is surprising every time I see the way he eats.

3. The situation that had to do with parking still had not been settled.

4. The way he believes in other worlds is what troubles me.

5. My response to a movie like that is one of utter disgust.

6. Another fascinating part of the movie was when they did the murder scene.

7. The effect of that song is to bore me with its dull words.

8. These famous people have little time to themselves.

9. Another way that fires start is when the hot winds blow.

10. The results of that emotional argument affected us for days.

practice set 1

***A.** On the line to the right, write the word that is more concrete.*

1. fruit, apple ____________
2. drum, instrument ____________
3. bed, furniture ____________
4. publication, magazine ____________
5. oak, tree ____________
6. violinist, musician, orchestra member ____________
7. athlete, sprinter, trackman ____________
8. music, art, opera ____________
9. store, business, record store ____________
10. gas, resource, fuel ____________

***B.** On the line to the right, list the items, by letter, in each problem according to their level of abstraction. Start with the item at the most abstract level and end with the most concrete.*

1. a. congressman **c.** Senator Cranston
b. senator **d.** politician ____________

2. a. woman **c.** golfer
b. Linda Gomez **d.** athlete ____________

3. a. fuel **c.** food
b. vegetable **d.** carrot ____________

4. a. scientist **c.** scholar
b. Dr. Kaplan **d.** biologist ____________

5. a. Arthur Ashe **c.** sportsman
b. American athlete **d.** American tennis player ____________

6. a. crime **c.** parking violation
b. harmful activity **d.** motor vehicle violation ____________

7. a. kindergarten **c.** elementary school class
b. education **d.** public schooling ____________

8. a. all-night grocery **c.** Adolph's Foods
b. business **d.** market ____________

9. a. business materials **c.** envelopes
b. paper supplies **d.** stationery ____________

10. a. hot coffee **c.** liquid
b. coffee **d.** drink ____________

Here are five plans for process paragraphs. The steps for the plans are not in the correct chronological order. The plans also contain irrelevant details that are not part of the process. Number the steps in the proper time sequence and cross out any irrelevant details.

1. If houseplants are to grow and remain healthy, they should be repotted in the spring.
   a. Place the old pot inside the new larger pot and add soil to fill the space between the two pots.
   b. First, remove the plant by inverting the pot and gently tapping the base.
   c. Finally, lightly pat down the soil, water the plant, and place it in a draft-free area.
   d. Remove the old pot, and you will have a perfect space to insert the plant with the soil around its roots.
   e. Next, fill the base of the new pot with broken pottery and stones to help drainage.
   f. Plants always grow better if you talk to them.
2. If you follow these directions carefully, you should have no trouble getting to the Central City Museum.
   a. At the square, board the downtown bus, number 6, going to West 10th Street and get off at the corner of West 10th and Port Road.
   b. Begin by catching the express bus on Heron Street and taking it to the last stop, Regal Square.
   c. The Central City Museum was built in 1901.
   d. Walk ten blocks south on the Port Road to the ferry slip.
   e. As soon as you disembark from the ferry, you will see a sign that says "The Central City Museum."
3. In his novel *Typee,* Herman Melville explains how the Polynesians made *tappa,* the native cloth.
   a. The natives used a wooden hammer to beat the bundles into a flat, white cloth.
   b. The bark was then stripped off.
   c. First, they gathered the branches of a special kind of tree.
   d. Finally, the cloth was dried in the sun and colored with different brightly colored dyes.
   e. The fibers under the bark were peeled and bundled.
   f. Melville also wrote *Moby-Dick,* a whaling saga.
   g. They soaked the bundles in water until the fibers were soft and pliable.

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Introducing Chronological Order

Read silently while your teacher reads aloud.

Throughout this textbook you will learn a number of basic logical methods of organization. One of the most obvious methods of organization is to arrange information according to TIME SEQUENCE. In this text this kind of logical order is called CHRONOLOGICAL ORDER.

Arrange the following information about immunization in CHRONOLOGICAL ORDER.

1. In 1885 Pasteur developed a rabies vaccine that could be used for humans.
2. In 1941 a successful vaccine against typhus was developed.
3. The first vaccine, that against smallpox, was discovered in England by Jenner in 1796.
4. In 1955 a huge crowd gathered at the University of Michigan to hear scientists announce that a vaccine against polio had been developed and successfully tested.
5. Prior to the smallpox vaccine as many as 80,000 people died each year in England from smallpox.
6. In the 1950's there were about 30 diseases for which veterinarians had vaccines to use to prevent animal diseases.
7. Because no vaccines are perfect, work is still continuing to refine the vaccines we already have as well as to develop new methods of immunization.

Structure Vocabulary

The following is a list of *some* of the structure vocabulary you need when you write about chronological relationships.

now, nowadays
when
before, after, while, during
between ______ and ________
in (year)
since _________
later, earlier, formerly, etc.
every (number) (years, months, days, etc.)
at the turn of the century (decade), etc.
in the first half of the century, etc.
in the 1900's, etc.
at birth, in childhood, in infancy, in adolescence, as an adult, in adulthood, in old age, at death
simultaneously, simultaneous with, at the same time as
former, latter
previous, previously, prior to
first, second, etc.
in the first place, in the second place, etc., to begin with
next, then, subsequently, in the next place
at last, in conclusion, finally

4. Chronological Order (Biography)

Listen to the following information about Lincoln.

1. When Lincoln was eight years old, his father lost most of his land in Kentucky.
2. Lincoln's mother died when he was nine years old.
3. Lincoln's stepmother persuaded his father that Abraham should begin to go to school.
4. Lincoln was born in Kentucky.
5. He started school, but it soon closed.
6. The first winter they spent in Indiana they lived in a house with only three walls; the fourth side was open for a fire.
7. Lincoln was born on February 12, 1809.
8. A little more than a year later Lincoln's father married again.
9. Lincoln's family moved to Indiana from Kentucky.
10. Two years later Abraham went for a few weeks to another school.

A. The information about Lincoln above is not in logical chronological order. Read the sentences quickly to decide the order the sentences should follow.

B. Decide if any of the sentences can be COMBINED to make one sentence.

C. Write a paragraph about Lincoln in which you include all the information given in the correct CHRONOLOGICAL ORDER.

12. Chronological Order and Spatial Order (Murder Mystery)

Listen to the following information.

1. On January 3rd, 1968, it started to snow at 8:00 p.m.
2. At 10:00 p.m., January 3rd, 1968, someone called the police and said, "There's been a murder at the house on the corner of Grove Street and Johnson Avenue."
3. The first thing the police noticed was that the back door was open.
4. In the living room the police found the family of the murdered person.
5. The police found no footprints leaving the house.
6. Mr. Smith, Mrs. Smith, and her niece, Jane Jones, were in the living room.
7. The police came to the house ten minutes later.
8. Mr. Smith said, "My aunt has been killed. She is in her bedroom. The knife is lying on the bed beside her."
9. The policeman asked, "Who was in the house tonight?"
10. "I've been here all evening watching the TV," said Mr. Smith.
11. "I discovered the body when I went into the bedroom to show my aunt the new dress I bought tonight," said Mrs. Smith.
12. In the bedroom a policeman found the body of an old lady; she had been stabbed in the back.
13. "I was in my bedroom reading until 10:00 o'clock," said Jane.
14. Mrs. Smith said, "I went out shopping and didn't return until almost ten o'clock."
15. "We are very upset," sobbed Mrs. Smith. "We are the only relatives my aunt has."
16. On the floor beside the old lady was her empty jewel box.

A. The evidence you are given is not in logical order. Using time and space clues, arrange the information in logical order.

B. Write out three questions the police need to have answers to. Write them in question form.

C. Assume you are a detective. Add one piece of vital information to what you are given. This piece of information should help you decide who committed the murder. Write a sentence summarizing your extra piece of information.

D. Write a solution to the mystery. Your explanation should be in CHRONOLOGICAL ORDER.

Content vocabulary you may want to use:

murder
murderer
fingerprints
alibi
detective

coroner
autopsy
blood stains
motive
inherit

inheritance
heirs
victim
stranger
outsider

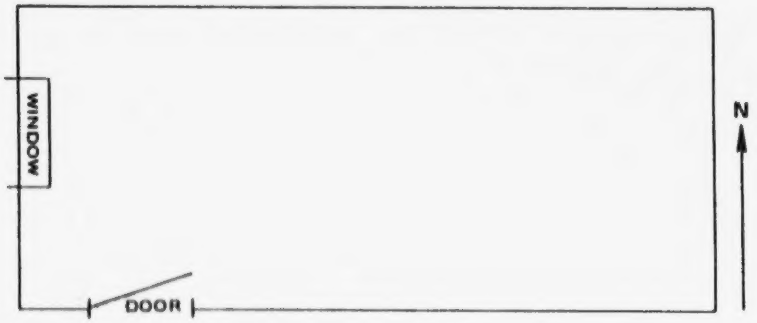
snowfall
die
death
crime
criminal

Introducing Spatial Order

Read silently while your teacher reads aloud.

Throughout this textbook you will learn a number of basic logical methods of organization. One of these is the arrangement of information according to PLACE or RELATIONSHIP in SPACE. In this text this kind of logical order is called SPATIAL ORDER. Very frequently SPATIAL ORDER and CHRONOLOGICAL ORDER go together.

A. Here is a diagram of a room.



Add the following items to the diagram:

1. There is a sofa on the east wall facing the window.
2. There is a TV to the right of the door as you enter the room.
3. There is a coffee table in front of the sofa.
4. There is a desk in the middle of the north wall facing the door.
5. There is a bookcase beside the desk near the window.

Practice 2
Review

The assignments that follow will give you practice in writing basic paragraphs. In each, aim for (1) a clear, complete, and limited topic sentence and (2) a body that fully explains and develops the topic sentence. Remember to *narrow the topic, write the topic sentence, brainstorm, select, and arrange* before you write the final version of the paragraph. Refer to the checklist at the end of the chapter as you write.

Paragraph 1: Describe a person's face. Choose someone whose face interests you. Observe the face carefully and closely, noting the eyes, the shape of the mouth, the precise texture and shade of the skin. In your topic sentence, describe the overall shape of *or* the expression on the person's face. Then jot down and select observations for a paragraph that will create the face as vividly as possible in words. You may wish to focus on one feature—the eyes or mouth, for example—that is most noticeable or unusual. Remember to bring your paragraph to a conclusion; don't just stop.

Paragraph 2: Describe a room you have strong feelings about. Close your eyes and visualize this room in detail. Notice the color of the walls, the furniture, the objects, and the feeling of the room. In the topic sentence, name the mood of the room in one word: *warm, colorful, drab, sterile,* and so on. Then jot down, select, and arrange details that develop your topic sentence and show the mood of the room. In your paragraph, try to capture the room in words.

Paragraph 3: Choose an ideal job. Decide what kind of job you are best suited for and, in your topic sentence, tell what this job is. Then give three or four reasons that will convince readers of the wisdom of your choice. Discuss any special qualifications, talents, skills, or attitudes that would make you an excellent ______________.

Paragraph 4: Discuss an important day in your life. Think back to a day when you learned something important, preferably outside of school. In the topic sentence, tell what you learned. Then describe the lesson in detail, including only the most important steps or events in the learning process. Conclude with an insight.

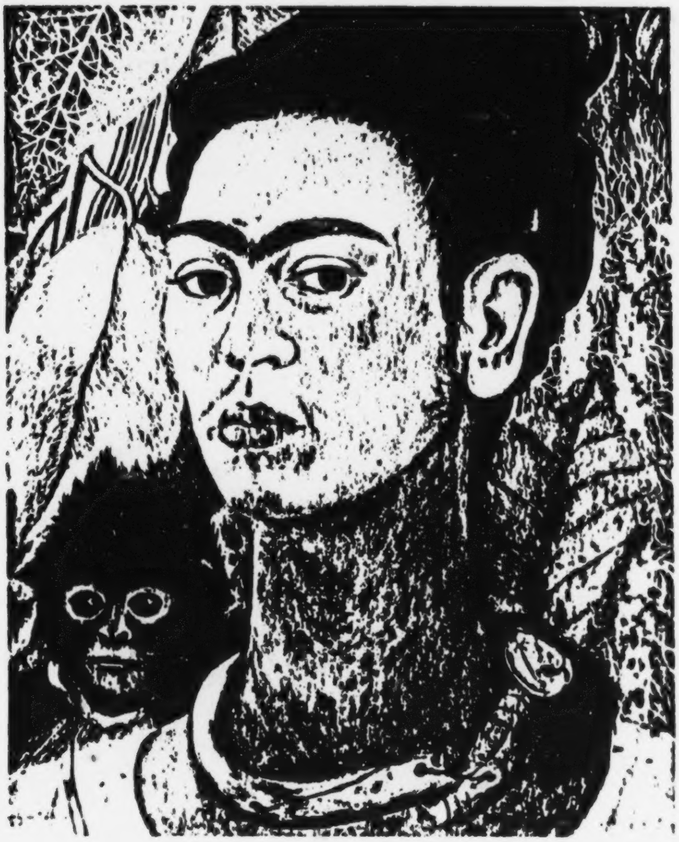
Paragraph 5: Examine your feelings for a prized possession. If your house or apartment caught fire and you could save just one object (assume that all living things escape unharmed), what would it be and why? Write a paragraph in which you discuss just one main reason for your choice. Jot down and select ideas with this one reason in mind.

Paragraph 6: Describe a meeting place. Many towns and neighborhoods have a central place where people gather to chat and review the day's experiences—a park, restaurant, and so on. If there is such a place in your neighborhood, describe it. Explain who goes there, what they do there, and what they talk about.

Paragraph 7: Discuss your ideal vacation day. Present your ideal vacation day from morning to night. Do *not* tell everything but highlight the four or five most important moments or activities of the day. As you jot down ideas, look for a pattern. Are the activities you choose all physical and active or lazy and slow? Is your day spent alone, with others, or both? In your topic sentence, state the pattern that includes all the activities or moments discussed in the paragraph.

Paragraph 8: Discuss a childhood experience. Choose an experience that deeply affected you. First tell exactly what happened, giving important details. Then explain the meaning this experience had for you.

Paragraph 9: Describe a painting. Look closely at this self-portrait by the Mexican painter Frida Kahlo. Notice her mouth, eyes, eyebrows, hair, and other important details. Then write a paragraph in which you describe this picture for a reader who has never seen it. In your topic sentence, state your overall impression of the picture. Support this impression with details.



Practice 2

Each group of sentences below could be unscrambled and written as a paragraph. Circle the letter of the *topic sentence* in each group of sentences. Remember: the topic sentence should state the main idea of the entire paragraph and should include all the ideas developed in the body.

Example

a. I fished every day.
b. My wife, children, and I had time for long walks in the woods.
[✓ c.] On our vacation at Lake Marigold, every member of the family relaxed and had fun.
d. I taught the kids to identify many trees and wildflowers.
e. Every night my wife and I talked late and watched the stars.

(Sentence c includes the activities in all the other sentences.)

1. a. The better skaters played tag or crack the whip.
   b. Every winter, the lake was the center of activity.
   c. People talked and shoveled snow, exposing the dark, satiny ice.
   d. Children on double runners skated in the center of the cleared area.
   e. Dogs raced and skidded among the skaters.
2. a. Albert Einstein could not speak until he was four and could not read until he was nine.
   b. Leonardo da Vinci's perceptual problems sometimes caused him to write backwards.
   c. Many famous people have suffered from learning disabilities.
   d. General George S. Patton did not learn to read or write until he was a teen-ager.
3. a. Here at Kensington College, without our student numbers, we would hardly exist.
   b. We must display our student numbers and ID's just to get onto campus.
   c. We must pencil our student numbers on computer cards in order to register for courses.
   d. When our grades are posted, the *A*'s and *F*'s go not to Felicia Watson and Bill Jenkins, Jr. but to 237–002 and 235–1147.
4. a. A faded quilt covered the sagging bed.
   b. A modern chrome lamp arched over the desk.
   c. The rug, probably a Persian, was worn right down to the woven backing.
   d. The room was an odd mixture of old and new.
   e. On the desk was a digital clock with red numbers.
   f. Looking straight out of the twenty-first century was a word processor, its green screen aglow.

5. a. The age of space exploration inspired lighter-weight clothes, synthetic fabrics, and metallic looks.
   b. Restrictions on materials during World War II resulted in the square-shouldered and padded silhouette, which had a great impact on fashion.
   c. After the war, skirts grew longer, lapels widened, and cuffs and broad-brimmed hats returned.
   d. The freer life styles of the 1980s are evident in today's fashions.
   e. Fashion is a product of history and changing times.
   f. The movement of many Americans to the suburbs during the 1950s increased the popularity of casual wear and sportswear.

6. a. Maggie throws her head back and slaps her thigh.
   b. The most amazing thing about Maggie is her laughter.
   c. When something strikes her as funny, she first lets out a shriek of surprise.
   d. Then she breaks into loud hoots.
   e. When the laughter stops, she shakes her head from side to side and says, "Lord have mercy."

7. a. Every town has its market glittering with handwrought silver jewelry.
   b. Beautiful bowls and trays made of papier-mâché are widely available.
   c. Hand-embroidered dresses of pure cotton are common.
   d. Throughout the country, pottery making and the fiber arts are alive and well.
   e. In Mexico the folk arts are still thriving.

8. a. Today Americans live longer than ever before.
   b. Statistics show that forcing a person to retire can actually impair his or her emotional and physical health.
   c. Research indicates that workers aged sixty-five to seventy-five perform as well as younger workers in all but heavy physical jobs.
   d. Forced retirement according to age does not make sense when we examine the facts.
   e. Older workers tend to be more stable than younger workers.

9. a. Amethysts were thought to prevent drunkenness.
   b. Clear quartz was believed to promote sweet sleep and good dreams.
   c. For centuries, minerals and precious stones were thought to possess healing powers.
   d. Rubies were supposed to stimulate circulation and restore lost vitality.

Exercise 4 Write your own topic sentence for each of the following paragraph topics. Write a sentence that expresses a definite opinion or attitude, that can be supported by details and examples, that is specific enough to be interesting, and that would give a paragraph definite direction. When you finish, share your sentences with a classmate who is also finished and with your instructor.

Examples *Paragraph Topic:* taking notes
Topic Sentence: I have a hard time taking notes in my history class.

Paragraph Topic: choosing a major
Topic Sentence: Choosing a major is one of the most important things you'll ever do.

Paragraph Topic: having a pet
Topic Sentence: An anteater makes a surprisingly good pet.

1. *Paragraph Topic:* buying a used car
   Topic Sentence:
2. *Paragraph Topic:* a rock singer
   Topic Sentence:
3. *Paragraph Topic:* parents
   Topic Sentence:
4. *Paragraph Topic:* dating
   Topic Sentence:
5. *Paragraph Topic:* a season of the year
   Topic Sentence:
6. *Paragraph Topic:* a particular holiday
   Topic Sentence:
7. *Paragraph Topic:* smoking marijuana
   Topic Sentence:

Exercise 5 Write a paragraph beginning with one of your topic sentences from Exercise 4. Select a topic sentence that you can support well in a paragraph. Remember, an effective paragraph has *unity:* All of the sentences should be related to your topic sentence. When you finish, share your paragraph with your instructor.

Before you begin, you may want to make a list of points that support your topic sentence to include in your paragraph. Some writers find that listing supporting ideas helps them develop a paragraph more easily and effectively.

Exercise 5 Write a *controlling idea* for the following specific subjects. Decide on a definite opinion or attitude about the topic that you could support in a composition. When you finish, show your controlling ideas to your instructor.

Examples
General Topic: music
Specific Subject: classical music
Controlling Idea: Teenagers are taking more interest in classical music than ever before.

General Topic: car repairs
Specific Subject: charging a battery
Controlling Idea: Charging a battery is a simple process.

1. *General Topic:* breakfast
   Specific Subject: the importance of breakfast
   Controlling Idea: ______________________________
2. *General Topic:* crime
   Specific Subject: drug-related crime
   Controlling Idea: ______________________________
3. *General Topic:* vacation
   Specific Subject: planning a weekend vacation
   Controlling Idea: ______________________________
4. *General Topic:* cars
   Specific Subject: fast cars
   Controlling Idea: ______________________________
5. *General Topic:* marriage
   Specific Subject: when to marry
   Controlling Idea: ______________________________
6. *General Topic:* major in college
   Specific Subject: selecting a major
   Controlling Idea: ______________________________

Exercise 6 In this exercise, you are given the *general topic* only. First, decide on a *specific subject* within the general topic area, and then write a *controlling idea* for that specific subject. When you finish, show your subjects and controlling ideas to your instructor.

Examples
General Topic: winter sport
Specific Subject: skiing
Controlling Idea: snow skiing is an expensive sport to take up.

General Topic: leisure-time activities
Specific Subject: Video games
Controlling Idea: Video games are declining in popularity.

Exercise 2 Each of the following topics has two supporting points that would develop into paragraphs in a composition. Add a *third* and *fourth* supporting point under each topic in the space provided. Add a point that supports the controlling idea and that could be developed into a paragraph in a composition. When you finish, show your supporting points to your instructor.

Example *Topic:* car maintenance
Controlling Idea: There are four things you should do to keep your car in good shape.
Supporting Points for Paragraph:
1. changing the oil regularly
2. annual tune-ups
3. tire Maintenance
4. Cleaning and waxing

1. *Topic:* flunking out of college
Controlling Idea: Flunking out of college doesn't take much effort.
Supporting Points for Paragraph:
   1. never study for tests
   2. party every weeknight
   3. ____________
   4. ____________

2. *Topic:* my old high school
Controlling Idea: There's a lot that can be done to improve my old high school.
Supporting Points for Paragraph:
   1. get rid of lazy teachers
   2. add more challenging classes
   3. ____________
   4. ____________

3. *Topic:* budgeting your money
Controlling Idea: It's possible to survive on a tight budget.
Supporting Points for Paragraph:
   1. write out a monthly budget
   2. record every expense
   3. ____________
   4. ____________

4. *Topic:* alligators
Controlling Idea: An alligator could make a great pet.
Supporting Points for Paragraph:
   1. better than a watchdog
   2. fun to ride
   3. ____________
   4. ____________

Exercise 6 Specific detail is important for the development of most paragraphs. Change the following vague, general sentences into strong, supportive sentences for the topic sentences that are given. When you finish, share your sentences with a classmate who is finished and with your instructor.

Examples *Topic Sentence:* Tenson has a lot to offer for a small town.

a. There is a theater.

a. There is a movie theater downtown with three separate screens.

b. There are things for older folks to do.

b. For the older folks, there is Friday night bingo, checker tournaments at the recreational hall, and bus trips to the city.

Topic Sentence: The conditions are great for surfing.

a. The waves are just right.

a. The waves are about six feet high, and they break every thirty seconds.

b. The weather is good.

b. The temperature is in the 80s, and there is no wind.

1. *Topic Sentence:* Myra hasn't been feeling well lately.

a. Something's wrong with her throat.

a.

b. Her stomach aches.

b.

2. *Topic Sentence:* Uncle Fred is getting fat.

a. You should see his face.

a.

b. His stomach has really changed.

b.

3. *Topic Sentence:* Freda has a lot of hobbies that keep her busy.

a. She knits.

a.

b. She works on dolls.

b.

4. *Topic Sentence:* Torrance Lake is a beautiful spot.

a. There are trees all over.

a.

b. The lake is beautiful.

b.

Exercise 3 Write your own topic sentence that could begin each of the following paragraphs. Choose a sentence that the rest of the sentences in the paragraph support. When you finish, show your sentences to your instructor.

Example First, I lost my notebook. Then I broke the mirror in my compact when I dropped it. I got sick during lunch and flunked my geometry midterm first period after lunch. I cried all the way to the dorms.

Topic Sentence: Yesterday was my worst day of the semester.

1. Open the microwave oven door and put in your leftovers. Then shut the door and set the timer to about two minutes. Then press the "on" button and wait. When the bell goes off, check the leftovers. If they're hot enough, take them out to eat. If they're not hot enough, just close the door and reset the timer for another minute. It's as simple as that.

   Topic Sentence:

2. We tried to get an eighteen-wheel truck bed, but we had to settle for the back of a pickup. We wanted to use real flowers to decorate the float, but we settled for colored toilet paper. We couldn't find a beautiful girl who would ride on it, so my kid sister volunteered. I wanted to drive the vehicle in the parade, but I ended up walking behind it.

   Topic Sentence:

3. First, it sounded like someone was on the roof. Then we heard the back door rattling. Then there were strange noises coming from the north side of the house. They sounded like dying animals. We rushed down to the basement and then heard footsteps above our heads. We locked the basement door and hid in the closet all night.

   Topic Sentence:

4. I passed the history test I'd been dreading. Then I found out I got a B+ on my English term paper. My afternoon classes had been canceled, so I went to the river to relax. That evening I saw one of the best movies I'd ever seen, and I didn't pay a penny to see it. And for the first night in weeks, I slept great.

   Topic Sentence:

5. First, you make close to five dollars an hour, which is good summer wages. Then all you do is sit in a chair all afternoon and watch the swimming pool. You have to stay alert, but I only had to go in after a kid once all last summer.

Exercise 2 Circle the letter of the *best* topic sentence from each group. Select the sentences that can be supported with details or examples, that are specific enough to be interesting, and that would give definite direction to a paragraph. When you finish, compare your answers to the answer key.

Example

a. Riding horses is something that I do.
[✓ b] Riding horses is my favorite hobby.
c. Riding horses is a hobby.

1. a. I've seen a lot of alligators in the zoo.
   b. Alligators are not as dangerous as they look.
   c. Alligators are not what they seem like.
2. a. I didn't sign up for the draft last month.
   b. I thought about signing up for the draft last month.
   c. Signing up for the draft is a horrifying thought.
3. a. Barbecuing is one way to cook hamburgers.
   b. Barbecuing hamburgers is one way that I cook them.
   c. Barbecuing hamburgers is the best way to cook them.
4. a. Some day I will graduate from college.
   b. College graduation will be in two years.
   c. I can't wait for the day I graduate from college.
5. a. Driving an ambulance is one kind of job.
   b. Driving an ambulance can be a hazardous job.
   c. Driving an ambulance might be different from what you imagine.
6. a. I eat a lot of homemade ice cream.
   b. Homemade ice cream is my favorite.
   c. I have a homemade ice cream maker.
7. a. Getting up in the morning is something everyone does.
   b. I have to get up early five days a week.
   c. Getting up in the morning is the hardest thing I do.
8. a. Temperatures in the western hemisphere are gradually changing.
   b. Temperatures in the western hemisphere are being studied by scientists.
   c. Temperatures in the western hemisphere are gradually warming.
9. a. I've never been to a punk rock concert.
   b. I'll never go to a punk rock concert.
   c. Punk rock concerts are held every weekend in Los Angeles.
10. a. Gilda is a friend of mine at college.
    b. Gilda and I go to the same college.
    c. Gilda is the best friend I've made this semester.

Exercise 4 Now you are ready to write your own paragraph. Select one of the following opening sentences to begin a paragraph. Complete the opening sentence in your own words. Then write your paragraph on the topic presented in your opening sentence.

To help you get started, make a list of four or five ideas that relate to your topic. Then use those ideas to help you develop the paragraph.

Sample Paragraph

Opening Sentence: In the afternoon I love to take a nap.

Ideas:
sleepy after lunch
sofa is soft and comfortable
forget my problems for a while
wake up ready to go
something to look forward to

In the afternoon I love to take a nap. I always feel sleepy after lunch, so I lie down on the sofa for a snooze. The sofa is so soft and comfortable that I'm asleep in no time. I forget all of my problems for a while, like schoolwork and bills. When I wake up an hour later, I feel rested and ready to go again. I look forward to taking an afternoon nap almost every day.

Opening Sentences:

My favorite class this semester is ______________________.

One of my worst habits is ______________________.

There are many good ways to ______________________.

The worst day of the week is ______________________.

One thing I enjoy doing on weekends is ______________________.

My favorite professional football team is ______________________.

One thing I like about college is ______________________.

When you finish writing your paragraph, check it over for *unity*. Do all of your sentences relate to the topic in your opening sentence? If you find a sentence that doesn't relate well, cross it out. If you think of another related idea, add a sentence. If you make any changes in the paragraph, rewrite it. Then share your paragraph with your instructor.

Exercise 1 Circle the letter of the one sentence in each group that is *not* clearly related to the topic for that group of sentences. When you finish, compare your answers to the answer key for Level 1 Exercise 1 in the back of the book. If you don't understand why an answer is incorrect, discuss it with your instructor.

Example *Topic:* I am sick of eating hamburgers.
  a. I've been eating hamburgers twice a day all semester.
  b. They are starting to taste like dog food.
  [✓ c.] I love Big Macs from McDonald's.
  d. I'm getting fat from eating greasy hamburgers.
  e. I get a stomachache just thinking about eating another hamburger.

1. *Topic:* There are many ways to study for a test.
  a. You can review a few hours the night before the test.
  b. You can study an hour a night the week of the test.
  c. You can study with friends and help each other.
  d. You can get up early the morning of the test and study.
  e. You can improve your grades by attending class regularly.

2. *Topic:* Greensville is a pleasant place to live.
  a. There are three movie theaters in town.
  b. The people are friendly.
  c. There is very little crime.
  d. There is a bad smell coming from the town dump.
  e. There are many places to shop for clothes.

3. *Topic:* The moon was beautiful last night.
  a. It was very full.
  b. It was bright and lit up the sky.
  c. There were a lot of stars out last night.
  d. There were shadows on its surface.
  e. It had a halo around it.

4. *Topic:* Uncle Fred is very cheap.
  a. He only buys old used cars.
  b. He is very kind to animals.
  c. He still has the first dollar he made.
  d. He's never gone on a vacation.
  e. He pulls his own teeth instead of paying a dentist.

5. *Topic:* The quarrel between Suzanne and Maria is stupid.
  a. They don't remember what started it.
  b. They have always been best friends.
  c. They live in Macon, Georgia.
  d. They see each other every day.
  e. They have been next-door neighbors for ten years.

EXERCISE 5 *Devise a topic sentence to accommodate each set of facts listed below. Be sure that the controlling idea is the logical summation of the facts given and that it accounts for all the facts.*

1. a. Bats are not blind; they see reasonably well.
   b. Bats take excellent care of their fur, grooming themselves constantly.
   c. Bats do not get entangled in people's hair.
   d. Bats are seldom rabid; when they are, they are rarely aggressive.

   ____

2. a. Tropical bats may have been the earth's first fruit and flower pollinators.
   b. Bats consume enormous quantities of night-flying insects, including mosquitoes.
   c. Certain bats destroy and consume mice, helping to keep the mouse population under control.
   d. Like birds, bats disperse—through their wastes—the seeds of valuable plants over a wide area.

   ____

3. a. In Venice, rising winter tides regularly flood the squares of the city five times more frequently now than they did in the past.
   b. Many of Venice's buildings are slowly sinking, or leaning.
   c. When waters recede, salt and moisture remain inside the walls causing mortar to decay.
   d. The sulphur fumes from nearby industry mix with air moisture to form sulphuric acid that eats away the stone of statues and marble monuments and even affects paintings.
   e. The filling in of mud flats has caused alterations in the tides that cleanse Venice's canals of sewage and waste.

   ____

4. a. Staphylococcus—an ancient disease—continues occasionally to threaten hospital patients despite modern antiseptic procedures.
   b. In spite of purification techniques used to kill them, harmful organisms carried in drinking water still can and do end up in human blood.
   c. A recent outbreak in Minnesota of salmonella, an intestinal disease, was traced ultimately to a herd of cows in South Dakota.
   d. In 1980, an outbreak of toxic shock syndrome among women originated with a product that, for all intents and purposes, had been carefully produced under sanitary conditions.
   e. In 1976, an innoculation campaign designed to safeguard Americans against swine flu caused a serious partial paralysis in about 100 people.

EXERCISE 1g: In each topic sentence given, circle the words that limit and control what should be discussed in a paragraph that might follow it.

Example: A blind date can be disastrous.

1. Hitchhiking can be extremely dangerous.
2. Eating on an airplane is an unpleasant experience.
3. The way people dress often reveals a great deal about their personalities.
4. A flea market is a good place to find a bargain.
5. A school graduation ceremony is sometimes a boring event.
6. Personal computers are much cheaper than they used to be.
7. Jealousy is a very destructive emotion.
8. Some radio disc jockeys are known for making outrageous remarks.
9. Everyone should know how to cook a balanced meal.
10. Gossip columnists sometimes print incorrect information.

EXERCISE 1h: Revise each of the topic sentences below so that it is neither too narrow nor too general.

1. Computers have become an important part of our lives.

____

____

2. The average American drinks about thirty gallons of soda each year.

____

____

3. Shyness can make a person's life very difficult.

____

____

4. Participating in a sport provides many benefits.

____

____

5. Alexander Graham Bell invented the telephone in 1867.

____

____

6. Most Americans are very wasteful.

____

____

EXERCISE 1e: Each item in this exercise contains one main idea for a topic sentence and a list of what will be discussed in the paragraph to follow the topic sentence. You write the topic sentence for the paragraph.

Example: television sports broadcasting
. . . provides close-ups of the action
. . . provides instant replays
. . . provides comments of experts

Topic Sentence: Watching sports on television gives the viewer many advantages.

1. the costs of living alone
. . . rent
. . . furniture
. . . utilities
. . . food

____

____

2. regular exercise
. . . strengthens the heart muscle
. . . improves blood circulation
. . . increases the intake of oxygen

____

____

3. saving gasoline in a car
. . . make only necessary car trips
. . . have the engine tuned up
. . . check tire pressure
. . . drive within the speed limit

____

____

4. influenza
. . . high fever
. . . aches and pains
. . . stuffy nose
. . . loss of appetite

____

____

5. job interview behavior
. . . be very polite
. . . speak clearly
. . . answer questions fully
. . . ask appropriate questions

Writing is a process. When you write a topic sentence, use the "Five-Step Writing Process," which includes **prewriting, drafting, revising, editing,** and **proofreading.** (See pages 12–13.)

PREWRITING

1. Think before you write. Ask yourself: What topic am I going to write about? What do I want to say about the topic?
2. Explore ideas before you write. Read, talk with friends and family, watch documentary programs on television, look at visuals (photographs, works of art, advertisements, cartoons, posters). Use the prewriting techniques explained on pages 15–20.
3. Plan a topic sentence that is suitable for what you expect to discuss in your paragraph.

DRAFTING

4. Write the first draft of your topic sentence.

REVISING

5. Read your first draft to see if the topic sentence (a) clearly states what you will be discussing in your paragraph, (b) contains words that limit and control the content of the paragraph, and (c) is neither too narrow nor too general.
6. Rewrite to get a second draft of your topic sentence, if it is needed.

EDITING AND PROOFREADING

7. Edit to check that your grammar, punctuation, and spelling are correct.
8. Proofread to check that you have missed no errors and that your handwriting is legible or typing is neat.

A SPECIAL NOTE: After you have written your paragraph (ways to develop paragraphs are given on pages 30–33 and 55–58), check your topic sentence again. Does it clearly introduce what you discuss in your paragraph? If not, revise your topic sentence, or revise the content of your paragraph.

Exercise 7 Examine the following list of topics and place a check mark next to each item that seems narrow enough to be a good topic for a brief essay. Put an X next to each topic that seems too broad and is in need of further narrowing.

_____ 1. Engineering students should have to study English composition.
_____ 2. Censorship.
_____ 3. Communism.
_____ 4. The local police department's program for dealing with juvenile delinquency.
_____ 5. The political relationship between Egypt and Israel.
_____ 6. The influence of television viewing on children's attention spans.
_____ 7. The influence of nineteenth-century art on twentieth-century art.
_____ 8. Some benefits of a vegetarian diet.
_____ 9. The drug culture in America.
_____ 10. The effects of legalizing the sale of marijuana to persons over the age of twenty-one.
_____ 11. Television.
_____ 12. Three ways in which physical exercise is beneficial.
_____ 13. The President's economic plans for the country.
_____ 14. The possible effects of the President's economic plans on the housing industry.
_____ 15. Your career goals.
_____ 16. Pollution.
_____ 17. The way in which a particular experience changed your way of thinking about life.
_____ 18. Racial and religious prejudice in the United States.
_____ 19. The benefits of participating in competitive team sports.
_____ 20. Reasons to stop smoking.

Focus Instruction Through Narrowing and Focusing the Topic

A very common problem students bring to the Writing Center is that of overly broad, unfocused topics, and a very useful way to spend a Writing Center conference is to work on narrowing and focusing. First, though, let's define our terms. What is the difference between "narrowing" or "focusing?"

Richard Coe maintains that "narrowing" limits a writer to a part of the original topic. "It is equivalent to what a photographer does by zooming in with a zoom lens (or switching to a long lens). The frame of the photograph becomes smaller; the outer boundaries of the topic are reduced."[11] Thus, when one focuses a topic, the broad subject "world peace" might become "Peace in El Salvador," or "The Literacy Crisis" might become "The Literacy Crisis in Los Angeles." Usually, the narrowing of a topic is determined by a real division in the subject matter.

Focusing, according to Coe, limits a writer to a particular aspect of the original topic. This restriction is determined largely by *how* the writer looks at the topic, equivalent to what a photographer does by adjusting focal length. "The frame of the picture or outer boundaries of the writing topic remain the same, but distinct aspects come into sharp focus and receive emphasis."[12] Thus, "Peace in El Salvador" might become "What Are the Obstacles to Peace in El Salvador?"; "The Literacy Crisis in Los Angeles" might become "What are the Causes of the Literacy Crisis in Los Angeles?"

Focusing Instruction Around Organization and Structure

Once the topic is narrowed and focused, the student can pay attention to the organizational structure of the paper. Helping the student understand that he has not adhered to any clearly discernible pattern in the paper is a very valuable way of using a Writing Center conference. For example, examine the following interchange between the student writer of the paper on Starsky and Hutch and Writing Center teacher, Jane:

> *Student:* I don't know. The paper sounds kind of jumpy. I'm not sure what to do about it.
>
> *Jane:* Okay. Let's look at the paper and see if we can figure out why and what to do about it. You mention problems with Starsky and Hutch's methods and attitudes. Let's list these two kinds of problems. First, what law-breaking methods do you mention?
>
> *Student:* Let's see. They blackmail, they trap people, they disobey their captain and take risks; they break and enter.
>
> *Jane:* And what's wrong with their attitudes?
>
> *Student:* They're always right, they disobey their captain, they decide who should be arrested.
>
> *Jane:* OK. Let's think about these two lists. It seems to me there's some repetition or overlapping that leads you into some paragraphing problems, especially with the fourth paragraph, which is only one sentence.
>
> *Student:* Oh yeah. Disobeying the captain is on both lists.
>
> *Jane:* Do you really think it fits on both?

Student: Maybe not. Ignoring the captain's orders isn't really breaking the law in the same way as blackmailing or breaking and entering, is it?

Jane: I don't think so. So, if you don't use turning off the radio so they can't hear the captain as an example of lawlessness, where will you put this idea?

Student: Let's see. That's paragraph #4. I can put that idea after paragraph two. Maybe I can even make it part of paragraph two.

Jane: That sounds like a good idea. That way you'll also solve the problem of the one-sentence paragraph. Now why not have a look at how paragraph three and paragraph five go together now.

Student: Yeah. I see. My topic sentence is in paragraph five, about the attitude they have to their boss. So instead of saying "the previous example clearly shows," I can just give the example there in paragraph five.

Jane: Right! You're catching on fast. I'm a bit curious about paragraph six. Are these decisions they make on their own? Are these decisions contrary to orders?

Student: I see what you mean. I could say that they seem to make these decisions on the spot, even when their orders are to get a specific person.

Jane: That would help make clearer your point that they seem to be too independent.

Student: So do you think I could put that idea at the end of paragraph 5? It seems to fit there as another example of the way they think they're always right.

Jane: Good idea! Now you see what you've done? You've arranged your supporting illustrations under the two topic ideas of unlawful methods and the "we're always right" attitude and into two solid paragraphs. And you have an idea you can develop for your conclusion.

Student: Yeah. Thanks a lot. I'll be back to talk with you when I'm working on my next paper.

Jane: Good. And next time, along with working on the overall organization, you can also work on the ways you can rework your sentences so they help the reader move more easily from one idea to another.

This interchange began with the student's observation that the paper was jumpy, which the Writing Center teacher used as a springboard for talking about the organization. The student was encouraged to shift his paragraphs around and to formulate two lists, one of attitudes, the other of methods, in order to develop an organizational structure for the paper. A discussion such as this one is likely to produce improvement not only in the paper under consideration, but also in the student's ability to organize ideas in subsequent writing assignments.

When a student comes to the Writing Center, then, the Writing Center teacher should think about the following ideas concerning focus and sequence in writing instruction:

1. A focus and sequence of instruction for a Writing Center conference should be *chosen*. Paper diagnosis should not be done haphazardly.
2. The determination of focus and sequence should be based on an informed view of the writing process.
3. Unless there are other reasons determining the focus and sequence of instruction, global aspects of discourse should be discussed before surface editing.
4. During a Writing Center conference, it is best to discuss one or two concepts at a time. Don't overwhelm the student by trying to cover everything in one conference.

The Topic→Problem→Thesis Method

Linda Flower suggests that a good method of finding a thesis is to move from topic to problem to thesis. For instance, if the topic is simply "required courses in college," the student might write a simple description of existing required courses, a paper which would be likely to have only limited use, since students could probably get the same information more concisely from the college catalogue. Many students, though, are unable to focus a topic other than through classification and description, because they do not view writing as a problem solving technique or as a means of accomplishing a specific purpose. Flower's method of coming up with a workable thesis, however, advises students to ask themselves whether the general topic contains some problematic issue, around which to build an idea. The following interchange, for example, could be used to help students focus a thesis by becoming aware of a problem within the general topic:

> *Student:* The topic is pretty general. Required courses in college. So all I could think of doing was writing a description of the required courses we all have to take here. It's a pretty boring idea.
>
> *Tutor:* Well, I don't know if it's boring. But I do wonder why anyone would be interested in reading a paper on that topic. After all, everyone knows that required courses are really important and that every student is absolutely thrilled about having to take them.
>
> *Student:* Right. Big joke! Students usually *hate* required courses. Like this writing course, for instance. Do you think I would be taking this course, if I didn't have to?
>
> *Tutor:* Well, would you?
>
> *Student:* Actually, I'm not sure. Most of the time I might say, "not on your life." But on the other hand, I guess I really believe that I should know how to write when I go into the Business world. Yeah, I guess I would take the course. And probably my computer course, too.
>
> *Tutor:* Do you think other students feel as you do?
>
> *Student:* I don't know. All they ever do is complain about all the general education courses they have to take. Maybe they don't think about it much.
>
> *Tutor:* It seems, then, as if there exists a problem within this general topic "required courses on campus." Can you see what the problem is?
>
> *Student:* Well, yeah, I think so. Students complain all the time about having to take all these requirements. Yet these requirements, at least some of them, are really important for them to have. And a lot of students don't understand that.
>
> *Tutor:* Great! Then let's assume that you are writing this paper about required courses for an audience of students. What might you say that would have some interest to them?
>
> *Student:* I might try to show them how these required courses are really necessary for them in the long run. They might then stop complaining so much about having to take them.
>
> *Tutor:* Do you think, then, that all required courses are necessary?
>
> *Student:* Well, probably not all of them. I sure can't see the point of that poetry class. Maybe I should say that students should be shown the reasons certain courses are required. Then they might understand better.
>
> *Tutor:* Good. That's a real thesis with a real point. Now let's recall again how you came up with it, so that you might be able to do it again on a next paper. You started with the general topic "Required courses on campus." Then you started to think about a problem within the topic—
>
> *Student:* Like the problem of how students hate required courses.
>
> *Tutor:* Right! Then you developed a thesis which addressed that problem. That's the method to remember: Go from topic to problem to thesis. It's a method you can use with a variety of topics.

Using the "Topic→Problem→Thesis" method is a useful, transferable strategy which students can practice, even when they don't actually write the paper. Simply present students with a list of possible, fairly general topics and ask them to find a problem within each of them. Then, focusing on a specific audience, they might try formulating a thesis which deals with the problem within the general topic.

Another strategy that helps students focus a thesis is to have them set specific goals for the paper to accomplish, what they wish readers to do or think after they have read the paper (this strategy is, of course, similar to the two questions cited earlier in this chapter). For instance, if the topic is "Problems with College Roommates," a simple *topic* based plan would be concerned only with a list of problems college students have with their roommates, a topic which might be of mild interest, particular if it were written humorously, but would not be of general concern.

Outlining

At one time, all students were taught that one *always* wrote a formal outline before writing a paper, and for some writers, this method works very well. I, myself, like to jot down my ideas informally before I begin to write, and I then check off each idea as I expand upon it in my first draft. Then I go back, add, delete, substitute—sometimes I change the whole paper around. For me, informal outlining provides a way of making sure that I have covered all of my major points.

Outlining works very well for many people, but others find that they cannot outline in advance of writing because they do not know what they wish to say until they have actually written one or two drafts. However, once a student has written a draft, I think it is a good idea for him to outline it to see whether or not it is well organized, to illuminate in "bare bones" form what he has created as an organizational structure. For example, if a student were to outline the paper concerned with Starsky and Hutch, the outline might look like this:

I. Starsky and Hutch use unorthodox methods and overzealous attitudes which are far from reality.

II. They use unlawful methods to apprehend criminals.
  A. They blackmail bar owners to find information.
  B. They threaten bookies for information.

III. They are lawless.
  A. They pretend their radio is dead against orders.
  B. They take unusual risks.
    1. Chasing gunmen into back alleys.

IV. Unlawful break and entry.

V. They have the attitude they are always right.
  1. They disobey their captain.

VI. They feel they can decide who should and shouldn't be arrested.

VII. These procedures are unrealistic.

Looking at this outline quickly, one can see immediately that none of these ideas support the stated thesis—that the show is unrealistic, although the student does attempt to tie it all together at the end by saying that their attitudes and methods are unrealistic. One can also see that paragraphs III, IV, V, and VI seem to be concerned with the same idea—being above the law, and that paragraph IV is really only an example which should be incorporated into another paragraph. Outlining a paper after it is written, then, is a useful method that students can use to detect faulty organization and poor thesis development as well, and you might have the student write such an outline before you even discuss organization with him.

Other Methods of Detecting Faulty Organization

Students can also learn to detect faulty organization by focusing on how each paragraph relates to the overall thesis. For example, the tutor in the following excerpt teaches the student to ask "What is this paragraph about?" and "How does it relate to my thesis?" in order to detect faulty paragraph organization:

> *Tutor:* Remember that every paragraph should relate back to your thesis in some way. Now your thesis is that Starsky and Hutch use unlawful methods and have overzealous attitudes and that this makes them poor role models for children. Now look at your second paragraph. What is the paragraph about? How does it relate to your thesis?
>
> *Student:* It describes some examples of Starsky and Hutch's unlawful methods of getting criminals.
>
> *Tutor:* Good, Now what about the third paragraph?
>
> *Student:* It is also about lawlessness.
>
> *Tutor:* Right. So we can view it as really a continuation of the first paragraph containing the same thought, just giving more examples of lawlessness.

Student: Oh, so it really isn't a separate thought at all, is it?

Tutor: Correct. So in effect we can combine these paragraphs into one. Now look at paragraph number four.

Student: It also concerns their unlawful method of apprehending criminals.

Tutor: Good. Now ask yourself these questions for the rest of the essay. Then we'll think about ways of combining some of these ideas into one paragraph. For instance, you can use your topic sentence about Starsky and Hutch's unlawful methods and develop it with examples you have located. Then you can write a paragraph about their attitudes.

Student: Oh, like you mean my sixth paragraph, which is about attitudes. That would be a new idea.

Tutor: That's correct. Every time you start to write a new paragraph, ask yourself if you are starting a new thought or if this is really a continuation of the previous thought in the last paragraph. Then you can ask yourself how that thought relates to the thesis statement. That way you will be sure to have well-paragraphs which are each concerned with its own ideas.

Having the student ask the questions "What is this paragraph about?" and "How does it relate to my thesis?" calls attention to organization and thesis development. You can have the student do this on his own, but I think it works better if you talk about it with him. Another method you might suggest is to have the student underline the main idea in each paragraph. Or, perhaps, you might like to try the method exemplified below concerned with the "Starsky and Hutch" paper:

Tutor: What in this essay do you think needs improvement?

Student: Well, it's pretty short. But it has a lot of examples. I'm not sure what I should do to make it better.

Tutor: Let's look at your examples first and then we'll see. Why don't you read it aloud. Every time you get to an example, point it out and we'll mark it.

Student: (Reads paper. At every example, we stop and put a dot in the right hand margin. Pretty soon the paper is full of dots.)

Wow, there sure are a lot of examples. Do you think I have too many?

Tutor: Well, let's put off that question for a moment to look at the sentences that aren't coded, that is, that don't have any dots beside them.

Student: (reads first paragraph and the first sentences in most paragraphs, and the entire paragraph four, which is only one sentence).

I guess paragraph four needs some examples.

Tutor: Yes. I guess you could say it is undeveloped. But what about these other coded sentences? What do they have to say?

Student: They are the point I'm making, that Starsky and Hutch are far from reality.

Tutor: That's true. But I guess that what I'm interested in is what you mean by "unrealistic." Do you mean that the cops aren't following the law or don't behave like real life cops or find themselves in situations which really don't happen.

Student: I'm not sure.

Tutor: Let's go back to some of the examples.

Student: (Reads the dotted lines again. As he does, we stop after each one and he says what kind of example it is: unlawful act, wrong attitude, foolish action.)

I think I mean the show is unrealistic because it uses cops whose behavior isn't believable. Like we just said: the cops break the law, they think they are infallible, and they get into foolish situations. And all that adds up to a stupid show. I wouldn't like this show if I were a cop.

Tutor: That's probably accurate. Why don't you hold onto that idea as you revise. Now let's take the three unrealistic things about the cops and code them X, triangle △, and box □.

(student goes through and we mark each example appropriately.)

Student: It looks as if I need more triangles and boxes.

Tutor: Yes. You do have a lot of examples but they mostly develop the idea about breaking the law—though you do have examples about their being infallible. Do you see any logical order for these ideas?

Student: Well, because they think they're so good and right all the time, they get in dangerous situations and then they break the law.

Tutor: That sounds logical to me. Why don't you order these ideas in the thesis that way, and proceed from there. You can group together all of these codes, also, and add further examples. Why don't you do that first? Then show me your paper.

(Student works on paper for fifteen minutes; Tutor looks at it to make sure student has a handle on the organization and the theme.)

END NOTES

The end notes are listed as they appear in the example exercises.

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(2) Lynn Troyka and Jerrold Nudelman. Steps in Composition, 4th Edition. (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1986), pp. 95, 84, 36, 324, 325, 27, 24, 25.

(3) Robert de Beaugrande. Writing Step by Step. (New York: Harcourt-Brace-Jovanovich, 1985), pp. 163, 182, 183, 185, 187, 43, 44, 165, 166, 8, 9, 18, 19,17, 18, 23, 28, 31, 20, 21, 11, 13.

(4) William Strong. Sentence Combining. (New York: Random House, 1973), pp. 19, 20, 49.

(5) Edgar H. Schuster. Sentence Mastery. (New York: McGraw-Hill Book Company, 1981), pp. 33, 47, 49, 3, 4, 11, 7, 29.

(6) Alan Casty. Improving Writing. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982, pp. 144, 147, 151, 152, 13, 10, 27, 28, 9.

(7) Linda Harbaugh Hillman and Barbara Kessel Bailey. Thinking, Reading, and Writing, Integrated - Book I. (New York: Holt, Rinehart, and Winston, 1986), pp. 119, 121, 1, 2, 3, 8, 9, 16.

(8) Thomas E. Tyner. College Writing Basics. (Belmont, California: Wadsworth Publishing Company, 1987), pp.142, 143, 208, 209, 82, 83, 145, 146, 147, 5, 6, 58, 59, 194, 195, 187, 188, 61, 62, 57, 56, 57, 8, 3, 4.

(9) Andrea Leis and Robert Chodos. Write All About It. (Syracuse, New York: New Readers Press, 1986), pp. 141, 135, 136, 139, 147.

(10) Susan Fawcett and Alvin Sandberg. Evergreen, 2nd Edition. (Boston, Massachusetts: Houghton Mifflin Company, 1984), pp. 42, 43, 44, 75, 76, 21, 22, 7, 8.

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(13) Mary S. Lawrence. Writing as a Thinking Process. (Ann Arbor, Michigan: The University of Michigan Press, 1976), pp. 43, 44, 47, 59.

(14) Joseph D. Gallo and Henry Rink. Shaping College Writing. (San Diego, California: Harcourt-Brace-Jovanovich, 1985), pp. 15, 16.

(15) Irene L. Clark. Writing in the Center. (Dubuque, Iowa: Kendall/Hunt, 1985), pp. 51, 52, 56, 57, 58, 59, 60.

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